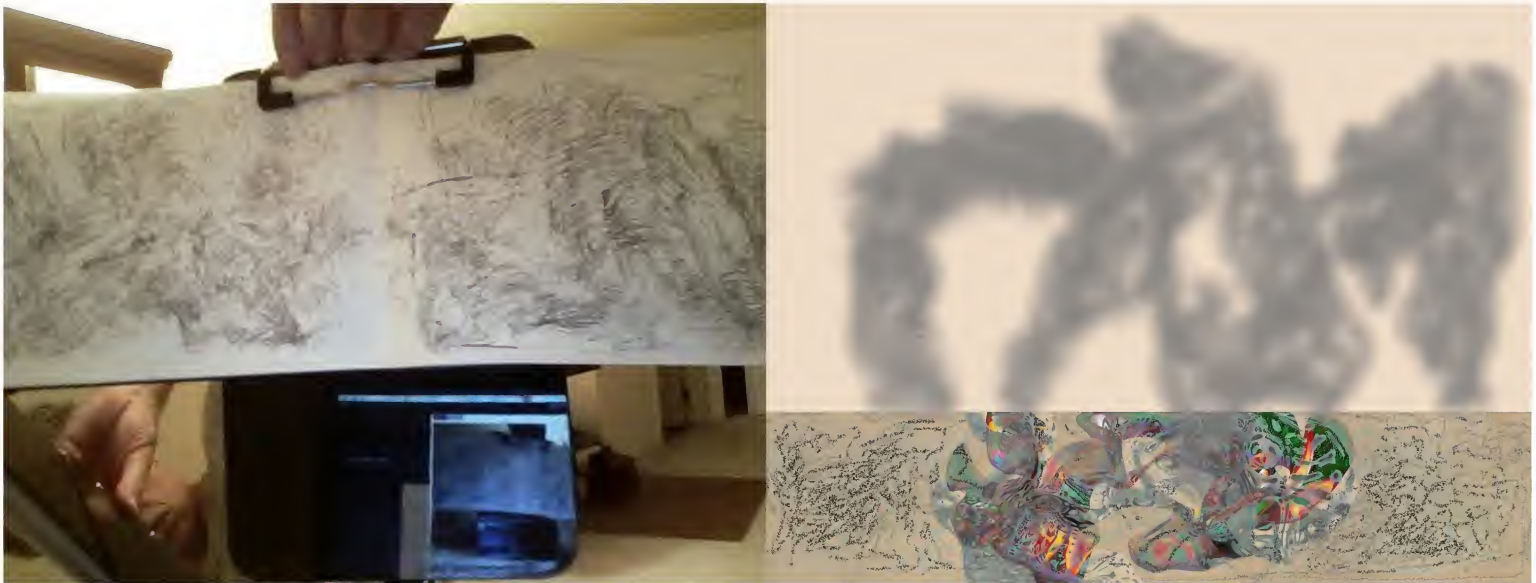# Anamorphic Memory Palace Drawing Archive

Project Notes and Drawings

by Edwin S VanGorder

Anamorphic Memory Palace Drawing Archive

Project Notes and Drawings

Psyche-gram:
These are Notes for the Academia.edu archive for my books archive and notes for constructive
topologies through the software drawing arguments such as:
mirror palette graphic transpose
masks form (overlays) in relation to gas galaxy like formations
complex stripe through strata motif
drawing sheets and virtual sketchbook
anamorphic forms - artifacts
illustrating Finnegans Wake : personal history, art history, end of history-ends of history
pattern structures
strata of morphological reference and genesis
carving and gel formation
mirror moods and modes
text pieces : visual verbal rhetorics and dopelganger
memory palace in process topesthesia interpolation and interpellation
Project tract: Trace and Rhizome/Rebus/PreDuchampian Ethos/ East West Compression axis and
Magi/Memory Palace Chimera
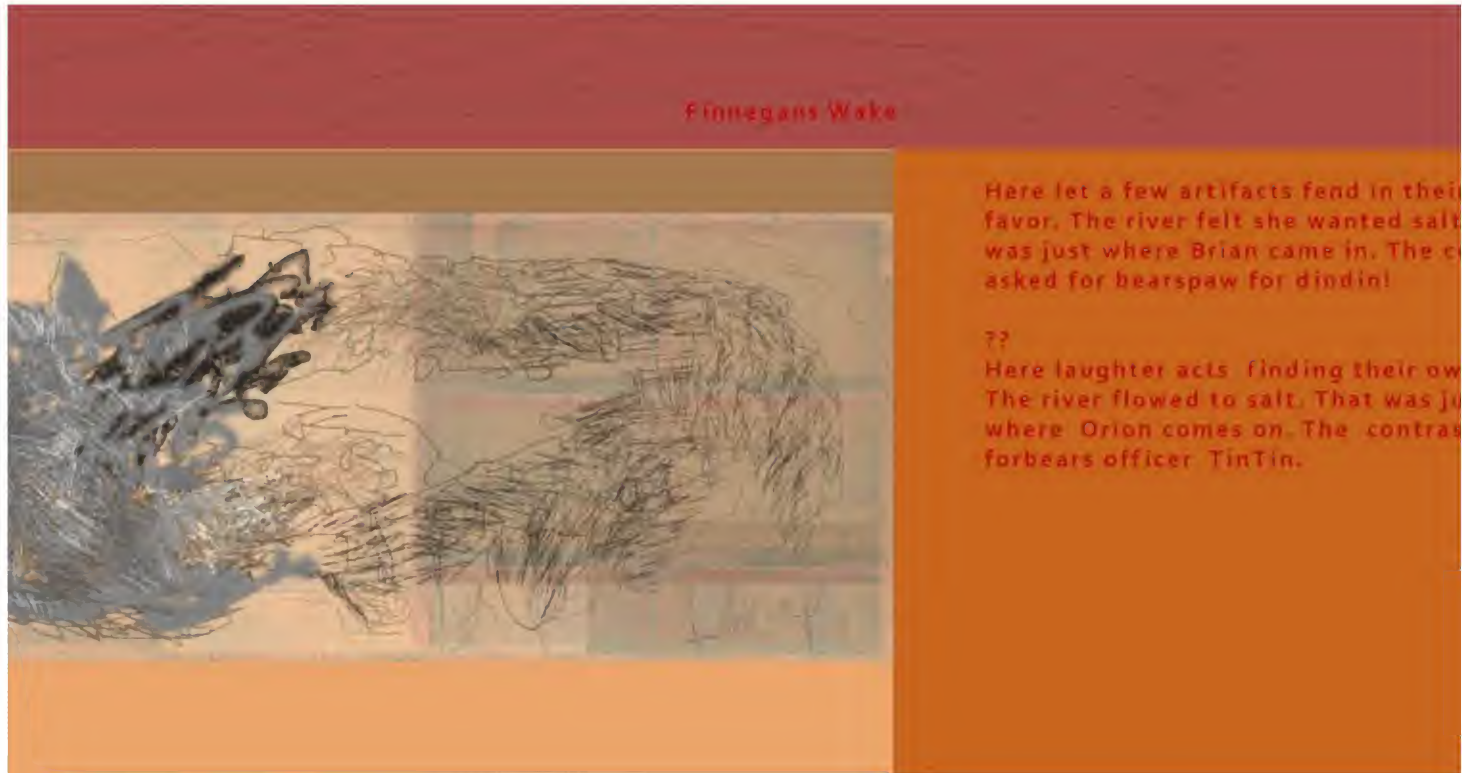"kinds" project for Mediterranean Journal of Philosophy
Forbidden City Ancilla project for Eventua Aesthetics
links and text notes
Double hermeneutics of pairing texts /story of the Stone & Soul Mountain/Histories of the Mediate
Present @Finnegans Wake/ Against Affective Abstraction & Quoting Caravagio
Notes on Heraclitus and Semiotic Prosody

Finnegans Wake

Here let a few artifacts fend in thei
favor. The river felt she wanted salt
was just where Brian came in. The c
asked for bearspaw for dindin!

??
Here laughter acts finding their ow
The river flowed to salt. That was ju
where Orion comes on. The contras
forbears officer TinTin.

Illustrating Finnegans Wake : How does the idea of a present consciousness through the strata of time redefine the "auter" : in FW the work presents its own sign of consciousness as "sigla" and likewise David Caspar Freidrich creates token of the artist not as mirrored in the work but embedded as the works emblem or talisman of its own place within its domain, signs the work has created not about a subject but rather its very self.

Virtual version of drawing sheets are mood pieces Greek "haptetai" or the touching down quality efferent and aferent to kindling the flareup of phenomena.
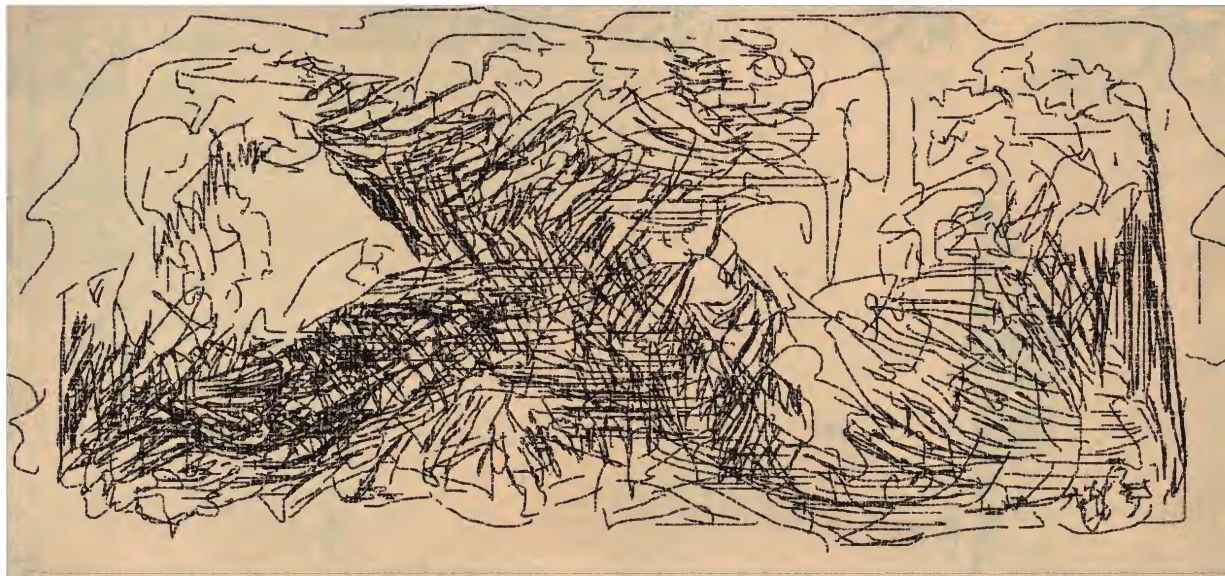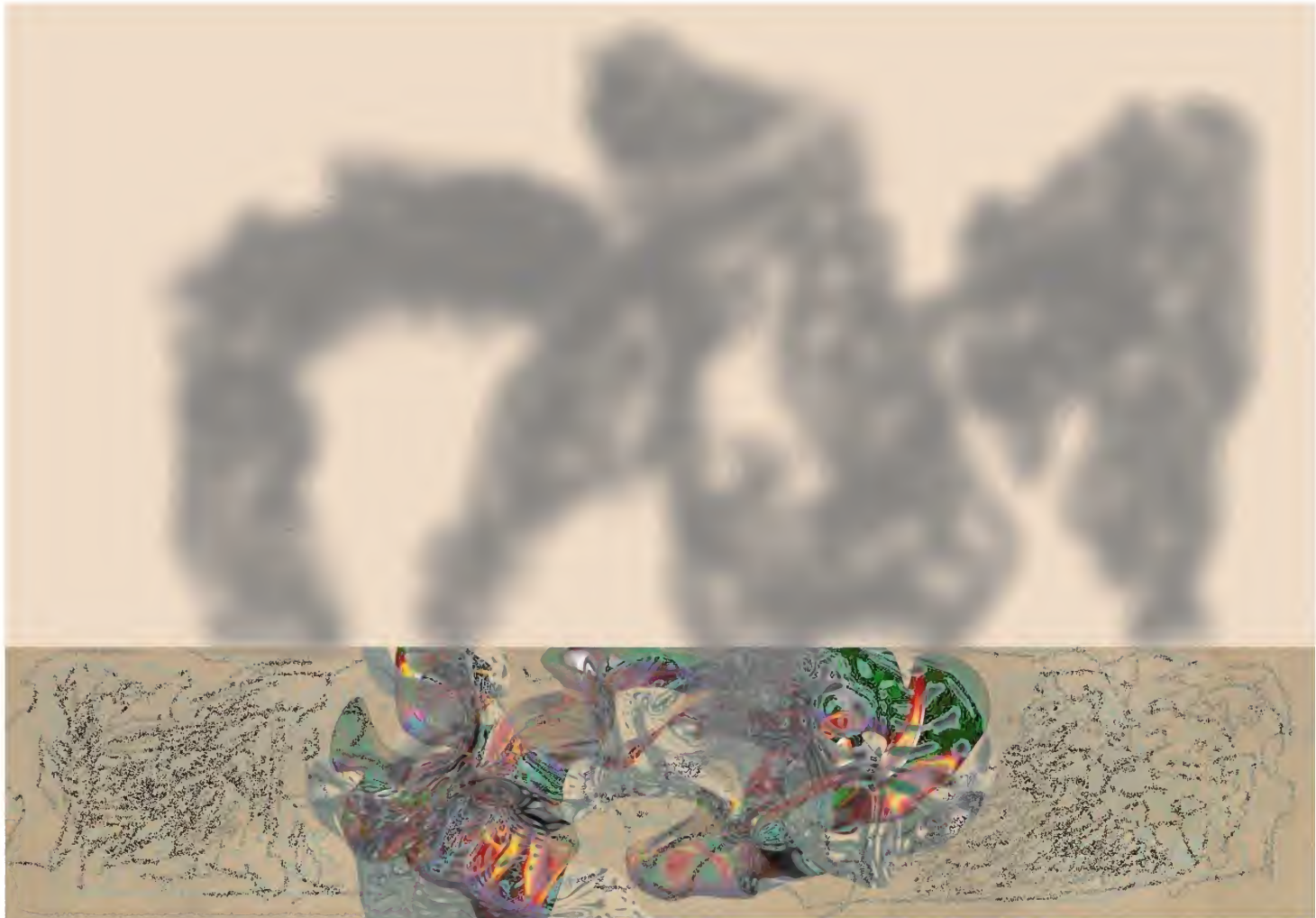
There are a tandem relation and virtual simulacrae between reference to scratch to sculpture morphologies of material witness at that remove and the also present sense of a galaxy like nebulae of formation touching upon ambigua of the invitational rhetorics and interdisciplinary matrix

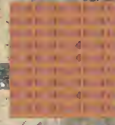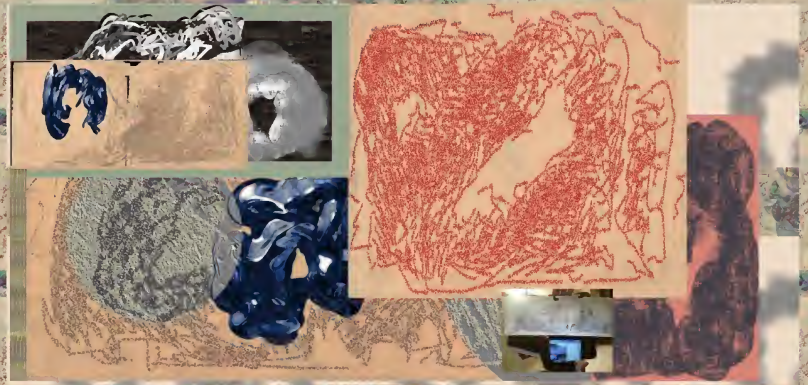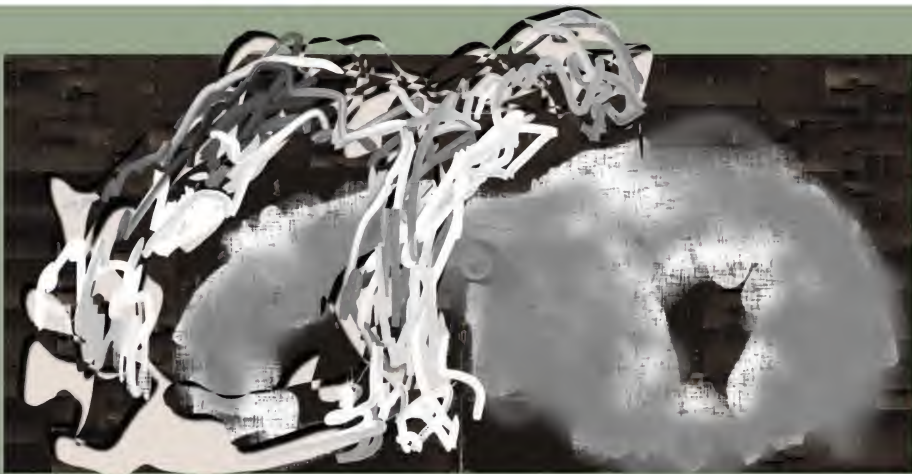Interpelation /Interpolation   Trace/Rhizome   Rhebus   East West Sublation axis   PreDuchampian Ethos   'End and Ends of History

PROJECT TRACTS BRIDGE

Arebours "against the grain"-Huysenman "Against Nature'.. is word linked to rebus and trope through the principle of reversing, and the idea of asserting an aesthetic dimension. In drawings which model, like Michelangelo or Cezanne topographically as contours across the form, like core sections you have a sculptural element of the Paragone, the painterly is the typical flow of the brush on the long axis but which is also similar to clay modelling...In the drawing here a virtual argument which gives the form a construct in a gel like creation and environment of the making is contrasted with arebours, contratours as opposed to contours as it were.

Rodin's Gates of Hell took a similar amount of time to make as Finnegans Wake the former 37 years and the latter 17... and each had the theme of the End of History in terms of artistic consciousness as overwriting its precedent structures of aparent formation... whereas Michelangelo was equally an architect because of his sense of the block, Rodin in heavily quoting him also completely changed his sense of ground from the block to the fluidity of clay modelling as the trope he used even in carving, as did Bernini.

In my present project I am grouping my previous ones towards a sympathy for Rodin and Joyce in these terms as I project the virtual space morphogenic matrix in presenting the archive for Academia.edu of 105 books I have made as I create my memory palace under construction.
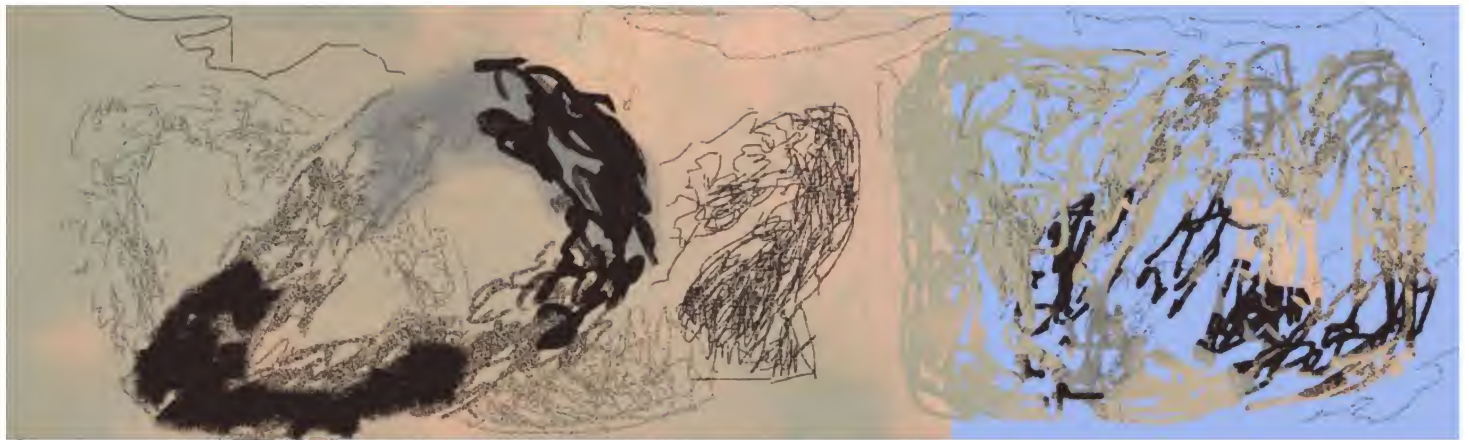
Mirror Palette Drawing, The point work in the blue section is using the left hand image as a palette through a software argument.
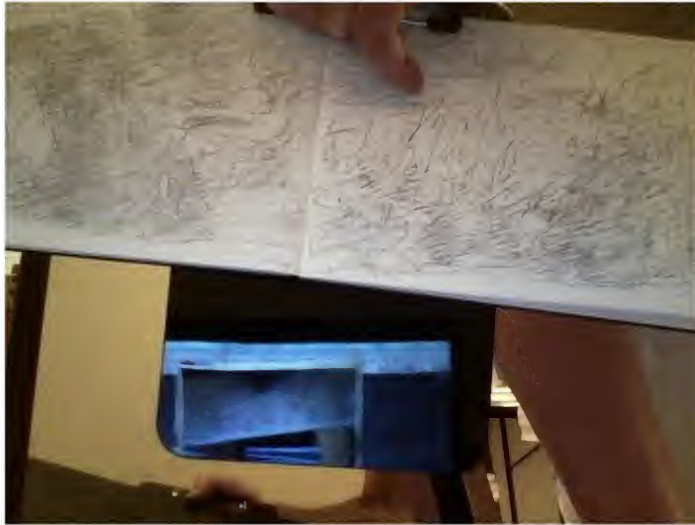
Book forms -

105 Books:

Anamorphic Sigla of Virtual Drawing

Skrr : etch book

Edwin VanGorder

Anamorphic Sigla of Virtual Drawing
This books relates the history
of drawing art in process to that of post
history, the sense of the ends and end of history as mirrors and shadow of a
tension between the conditions of experience and the generative content which
in arriving to be seen exhibits artifacts and trace elements of something
itself beyond conditionality.

ttps://ia601505.us.archive.org/26/items/AnamorphicSiglaofVirtualDrawing1/AnamorphicSiglaofVirtualDrawing[1].pdf

Abstract:

Towards expanding to poetics of
the PreSocratic chords to broader culturization by redefining the
category as PreDuchampian:

This raft of drawing is a personal
assimilation of the East West Axis by which a topesthesia I construct generated
by the experience of an exhibition of Forbidden City works is foci of
deconstruction towards the Ottoman empire Asiatic transmission of PreSocratic
formative interactivity arriving to Venice, and the contrasting route between those
Magi and the Castiglione and Genoese to Yangchow generation of influence marked within China I believe very
interestingly in Quing classic Story of the Stone.

Pre Duchampian Ethos Hyper Drawing

East West Sublation Axis Tropism

Edwin VanGorder

My
drawing mode are cognates of Asian carpentry given over to a wheel like
abstraction and as the work progresses many overlays to this process are
distributed over a grid matrix which itself begins to fold and become a matrix,
as does the figure, I hold open, in one
frequent process argument, areas to a holding zone, like drawing with a
flashlight, think of a "text box", and in this holding pattern then may
substitute all manner of arguments which make of the matrix this masking
procedure, its alterations reflect on another principle: wet and dry etching
which are terms by which an alloy or material may have removed elements of the
isotropic or anisotropic vectoring, I use various interpellation stripping away
processes over the amalgamates, these may be centrifugal or polarization
arguments, gels, buttons, and so forth... a wet etching means in the material
world a fluid or plasma decant, a dry etching is by means of gases or
concentrated light beam: I there fore consider the streaming or holding pattern
marking a kind of dry etch....

https://archive.
org/details/TractologyArtistsConnectomet
oMe1 () "

Tractology: Artist's Connectome to Me

Humors Etched By Art of Virtual Drawing Massing's of Interest

Edwin VanGorder

Drawing Transmutation Ethos

Summary: This book maps ongoing projects sharing the theme
of building a sculptural impulse in drawing into the architecture of the
virtual realm. A sensibility towards realizing this coining of trope towards
origins in the international scope of culture combined with a generalizing
view
of knowledge stemming from the PreSocratics is related to Eastern culture
in
the specific text of the Story of the Stone in which the fabric of society
is mapped on to a sense of fabric that
becomes a trope of drawing chords in my application. I also borrow into
the
tropes of the available technology the term photon "Dilating the
Renaissance
Photon" in which the word, meaning man's measure of light (i.e. mankind
itself)
becomes thematic to a parallel of
drawing with light according to the software argument. The medium
actually
mediates through a kind of explosiveness, and the term "real time" is
completely suspect… the virtual time zone is highly embedded and
almost
Baroque.

https://archive.org/details/DrawingTransmutationEthos1

Drawing : Transmutation Ethos

Architecture of Virtuality

by Edwin VanGorder
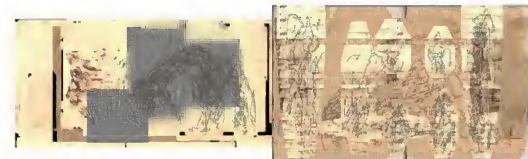
The gradients of knowledge association with Greek
channeling of energy into hermeneutics of rhetoric is
taken into the drawing dimension of virtuality in art and
the question of what is virtue- virtuality...

Throwness of Aesthetics

Drawing On Trope

Edwin VanGorder

The original form, of
abstraction of Asian
carpentry joinery
placed to loops to form a
kind of gardenstone, in
fact the story of the
stone,
rejected by the gates of
heaven and fallen to
earth to live the
reincarnations
that engender are like a
rolling stone, the story of
an artist between
exhaustion and euphoria
in a world where no
middle way exists except
in the
driven mind.

Finial

Long Drawing of an Architectural Detail in Transit

Edwin VanGorder

https://archive.
org/details/TheRhetoricofPushandPullRebusDrawings1
() "
The subtitle of this project indicates a relation between
the Greek "oussia " or being and Rhea (flux)
compounded within the word
Renaissance. I personalize this observation through a
relation to our
prehistory, the drawings and speech before paper which
resonate through the
morphemes by which time has stamped the poetics of
sound in our speech, and in
the sculpture and architectural records and other
material art forms which
carry the constructive gradients of human marking in
conjunction with the
morphemes then,are the marks. The Dadaists recognized
this in their sound
poems, and Joyce likewise in Finnegans Wake

Philosophy as mediation of our eternal present becomes
important, the creation of the moment of consideration,
traditionally of course
there are the multiple levels of association by which
meaning arrives at
different levels. With cyber art, the usage, the range
from meta to virtual has
a new genesis, a new metamorphosis.

The Rhetoric of Push and Pull : Rebus Drawings

Rhea- Flux of Dream and Realization Within Personal Renaissance of Rhea as Flux and Ousis as Being

Edwin VanGorder

THE TRUE FOUNTAIN BRIDGES UNTRANSLATABLE SPACES
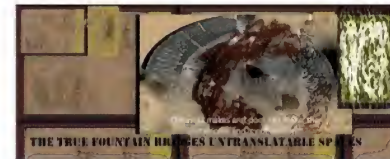
Meta/Virtual Mythos:

This project follows up on previous subjects which responded
to a sense of emerging subject matter developing from a sense of projection
patterned on the example of Institutional Critique in which for example an
object normally outside a museum is placed within, in this case I had turned to the example of video which has
certain expectations when received in a museum space, as opposed to the
vernacular realms, of which Identified
as on their own crossing into art through drawings tradition of being both
inside and outside of a project realm, having a rhetorical threshold that
allows it to expand on the given field. I then used drawings in my own videos
to alter my previous sense of interpolation and interpellation by which drawing
interrupts the mechanical process and then is enfolded, by instead creating drawing- as- video forms which in a
sense are a combination of meta traditions projecting the invitational rhetoric
of trope and strophe within the prosody shared by mark and morpheme in language
associativity towards topological indications of a structuralist sensibility such as shows even
in politics such as a United Kingdom or a United States or a European Common
Market or "The Commons" all of which
engage the sense of semiotic niche or environmental equivalences and
denominations towards a philosophic bracket of active consideration, or that facilitation
that links affect and effect, trace and rhizome.

In this present chapter of my work project architecture the focus is on the sense of " Hybrid" between
Meta realms or association to rhetoric as the poetics which remain implicit in
categorical thinking and makes of the virtual connection a drawing mode which
while referencing the materials which have been the gradients of drawing
association both in the materials of the artist , and the conditions of the art
forms the drawing has served to "study" is within the media exploded to
associations within the software arguments as a new Institution which now
deserves its own critique.

Hybrid, interestingly is the partial root of the word Hubris, I also identify
hubris as formed on the aspirant H in
Greek xhx which was the aspirant or modulating element of speech pattern, and
was identified to the sense of dawn, Aurora, and also, just as Aurora was
abducted and suffered metamorphism in mythology the "roar of the crowd" i.e. a
loss of control by which the idea of "mythos" as those morphings between the
divine and human are alloys, hybrids -
like creatures part domestic, part wild... disturbances of the peace of nature
and troubles of civilization, the peace of civilization and the turmoils of
nature...

Drawing for me in these present encounters is between the
virtual realm which builds on its own domain, and the meta realms which are the
memory palace or traces in concert which do not altogether release the

Meta -Virtual Mythos of Digital Drawing

Hubris or Hybrid?

Edwin VanGorder

https://archive.
org/details/NotesforMedit
erraneanJournalandISEA (
) "
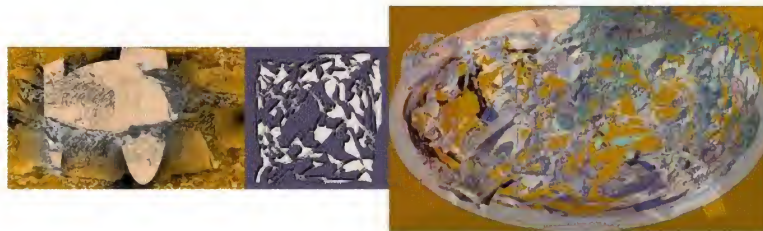
Follow up on double
hermeneutic or Institutional
Critique initiated between
ides of trace and rhizome at
Institutional levels of
Rhizome and Drawing
Research Network (funded
by Tracy) : now the focus
towards philosophic bracket
and software argument :
Mediterranean Journal of
Philosophy and
International Society for
Electronic Arts.

Notes for Mediterranean Journal and ISEA

Structural Imagery Matrix of Visual Verbal Rhetoric

by Edwin VanGorder

Introduction to Tandem Morphologies

Drawing Dimensions Third by Fourth

Edwin VanGorder

The book is comparing the morphological sense of development
by which the drawing hand associates events in time and process traditionally,
with the altered sense in which time is skewed by its own process and has a sense of inversion .

https://archive.
org/details/DrawingontheTransferTicket () "
Institutional
Critique can be seen as transferrable from the
brick and mortar world to the
institutions within language of process by
which rather than function following
form it can be seen that function is already
form and form as art are the
structures of imagination, rhetoric in its
positive sense of configuration of
art within art.

Drawing on the Transfer Ticket

Siting Gesture in Post-Simulacrae Transitive Space

Edwin VanGorder

Drawing : Virtuality Paper and Prehistory

virtuality Towards Pictorial Monumentalism:Tropes Concepts and Conceits of Spatial Layering in Time and Poetic

Edwin VanGorder

Concept is a
a word which actually already means "draft" or abstract therefore relates to
drawing and the draftsman: the idea of
taking in on the one hand, yet again a relation to language of which "gauge"
means pledge as in to throw down a glove, a flower, a vote, and thus the sublation of Hegel (motion towards and away an ego object or Kantian Conditionality by which both philosophers references the idea of (Hypsos and Karos : space of appreciation towards autonomy and a
corresponding harmony)creating the subject to some extent refers to a gauge as
a throw away, a gesture as in a "throw away drawing or throw away line"... the
philosophical "throwness" by which a lacunae, a gap is created to be filled,
and this concept of a space recovered to form is the concept of concept and of
drawing. The conditions of experience simultaneously those of conditions of experience
as Heidegger quotes Kant is in the appropriation of the word simultaneous a
recognition of "simulacrae" or the sculptural sense of turning form, that
which is hidden of necessity even as one follows.

Rhebus : Sites and Language: Art of

Edwin VanGorder

The rhetorical dimension of drawing as a visual verbal rebus is troped to a series in which virtuality of drawing in hyper space in relation to meta levels of association within language are the institutional motifs within language rather than brick and mortar that bridge structural rhetorics and the denominations of emergent thinking by which art is recognized as a primary conceptual basis away from the contextual overkill of conceptual art.
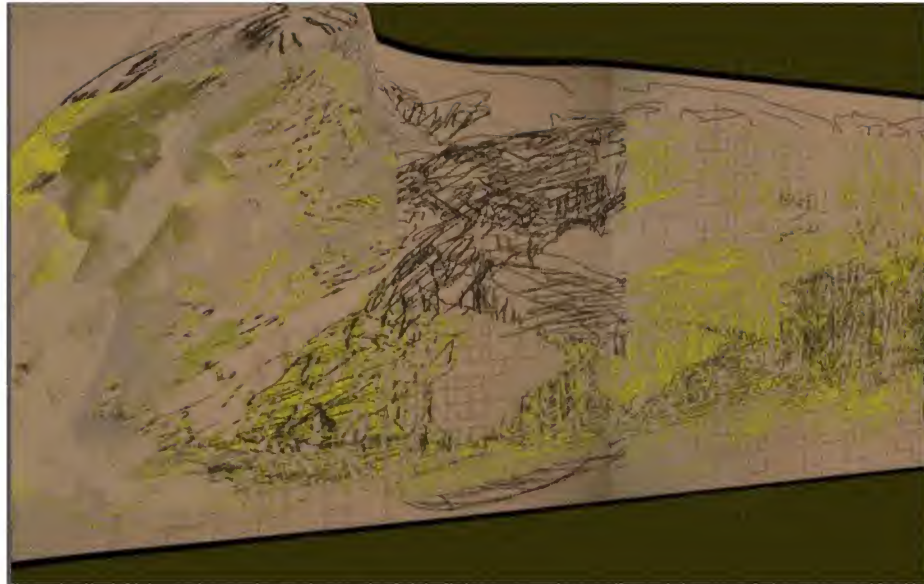
Rhebus Magus Journal

Edwin VanGorder

Rebus & Drawing Magus Module

The theme is the evolution between magic and philosophy
suggested as mapped in the g-gnome
project as indicating the travels over the landmasses of our ancestors between
Zarathrustran space, Africa, Egypt-Persia,-The PreSocratics and incidence of
these to Aestheticsim from Hegel and Kant mapped to the histories of rhetoric
which are those of psychologized philosophy and so in drawing space what to
make of what is not a then and now proposition entirely, but rather, is reflective
of the fact that philosophy and magic are nominal and denominations within our
constant daily endeavor in which for example we usually do not really
understand much of the technology we
use...

Rebus or link between visual and verbal entities is a term
I mean to relate to a position outside a bus stop viewing a museum and its
video projections to outside space playing with the idea of Institutional
critique, but from the vantage of the moment building from my drawing in the
stop to later works on computer the meditations as to how an Institutional
critique not of brick and mortar but of the
realm of Rhetoric itself as the poetics of drawing space integrated as
that graphos I draw- I write by which concepts of topological linkage search
out levels of understanding and projection of approach in the drawing spin of
complex mirroring salient to those open agendas that emerge....

Hypokomeinon Journal 2

Lexis of Whorls and Tropes Res Drawing Ethos and Archive

Edwin VanGorder
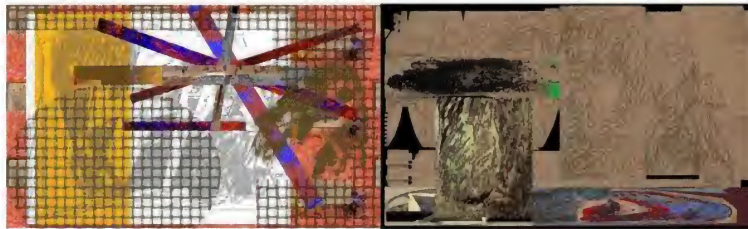
∑ To

establish the conditions of experience
within a morphology of subjective analysis topological to poetics and stylistic
layering of such denominations towards
tropes of material and conceptual agency and
art agenda of cultural morphogenesis within Aestheticsim meaning art for
the sake of art, knowledge for the sake of knowledge and drawing for the sake
of drawing as mediation.

∑ This then
is mean to displace the commerce of art towards a development of archives
shared- highly accepting of Institutional Critique as a theoretical source for
developing new resources of art-as-archive in a dynamic spirit of the artist's
own creation with drawing figuring as prestidigitator between mood and mode.

Pattern & Pattern and the Drawing

Block and the Drawing Print

Edwin VanGorder
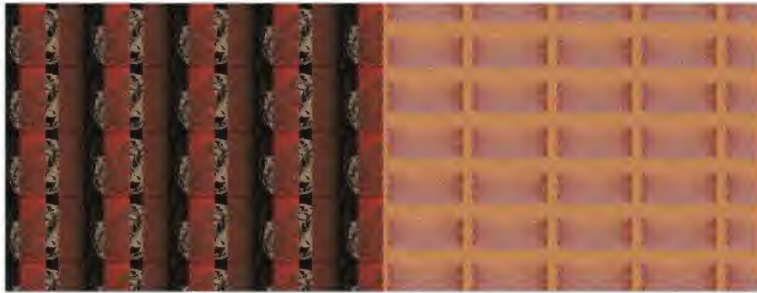
Pattern Book

Pattern figures as one of
the primary psychological
principles , and in my art
the conceptual relation
between the drawing
Block
and resulting pattern
are within a
canonical series.

The forms originate in
Archaic Asian carpentry
forms which I
re- interpret as abstract
arcs
configuring the cyber
space
potential to recognize
virtuality to pattern "along
the lines of usage".

Movement as Material to Pictorial
Concept Space :
Anabolic and Catabolic

Drawing
is arbitrarily associated with
anything, and from the surfaces of
these disciplines can project
its own pictorial monumentalism
which the discipline serves to
recover to art in its connection to
diverse underlying poetics
involving tropes of curvature in
space to quarry and
excavate a sense of
sculpturotectural form bending
computer space yet touching
on a kind of geomapping..
Accordingly , one
may
improvise towards   recovering
mauleable form existing in
the   poetics of its marking status-
the stroke formed in hand, and the
software arguments of material it

VanGorder's VGs Shadow Journal Dwgs

Drawing Excursus : 104 Archives

Edwin VanGorder

Line as Topological Bandwidth or Vir-Mirror of Art=Language

Space as Art Become Language Become Art

Edwin VanGorder

Here the trajectories of experiental throwness within
virtual space are considered the conditions of line as a compression of cultural topos or sites of language to a
band width which at the remove for example of enlarging focus
may become experiential to a state of archive as
well within the building up of context between the tableau and environment of
the software argument and philosophic bracket by which a vision built on such
interdisciplinary throwness (psychic immediacy and muttony)) of the sculptors throw away drawing or again
, the tragic architectural project
may afford and accord sculpturotecturally to a new kind of drawing
in the motion sensor hyper drawing. Rather than animation as a ganging of
points of view the movement of the archive labyrinth is the line per conflux by which movement is infinitely
dense, thus the animation is not one of cinematic stacking but experiential strata or hypokomeinon in the convolvulum.

This umbre;;a series
references the Balducino or
connective
area sculpted by Bernini to
bridge sections of ST.Peters,
a huge carved canopy
as a trope on the popes
protected carriage as a kind
of travelling portico…
Bacon's
pope paintings with
umbrella were likewise
using the reference although
with a
different tilt… The drawing
also use a kind of imitation
pasted paper motif ,
in which the interlocking
sections reference the
general idea of interlocking
forms, and the "pasting" of
the computer of course as a
trope on pasting papers….

Balduccino Brela

Umbrella in the Quarry

Edwin VanGorder

https://archive.
org/details/DrawingTags1 () "
The self reference drawing makes to
movement as constructing consciousness
becomes the moment of relating what
drawing is as a transdisciplinary
constructive rhetoric relating genesis and
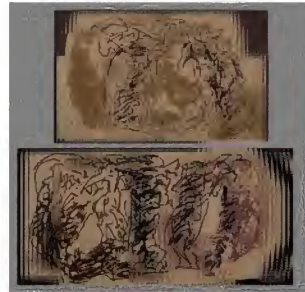potential.

Drawing Tags

Bodi of Tethys

Edwin VanGorder
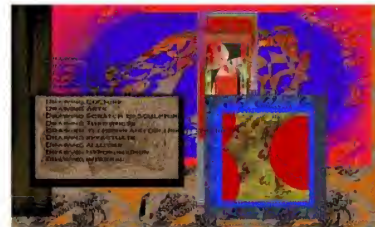
Drawing on Avatars of Materiality

:Within Media Conceptual Consciousness and Schema of Motion Sensor Drawing

Edwin VanGorder

Art and Language addendum

So I have to contact Lisson about that…
diverting the
entropy of art to its metonymic structures in
drawing in which
interdisciplinary thinking is the philosophic
bracket of cross species
evolution. The trace and rhizome of
thinking through the morphological counter
reifications adaptive to
morphogenesis can be met in the osmotic
fields of the cinematic knot, the video
slice of that knot, and space no space
interpolation and interpolation as elisions into
the all space of neon art.

Drawing in motion sensor terms takes the
terms of
surveillance that accrues to cyber space and
remaps surveillance to ones own
aperception diverted to the material avatars of
structural consciousness
reproposed in the new nature of the present
ethos, pathos and post dialectic of
discourse over paradigm.

https://archive.
org/details/HypokomeinonMOrphicJourna
lJan20151 () "
hypokomeinon or layered structures of
logic relate efforts in
cyber drawing to transcend the photo
montage exteriority by taking the Greek
"Tuche" of "technical" at its original
value of "touching upon" at the
denominations availably syllepsis,
syllogism, and chiasmus as those cross
idexings surviving to a material avatar as
witness, so to speak… that is : the
proposed materiality within the drawing
generally and cyber motion
sensor drawing particularly is a thought
experiment to begin with and in so
doing touches within its adaptations to
explosions of content within the
layered lappings that upon those bridges
are tiers no longer.

Hypokomeinon M->Orphic Journal Jan 2015

From Syllepsis and Syllogism to Trace and Rhizome.

Edwin VanGorder

Geo-Mapping the Labyrinth

Of Motion Sensor Drawing : Start Up File

by Edwin VanGorder

https://archive.
org/details/GeoMappingtheLabyrinth1 () "
What interests me in this project then is to take various
centers in my own work and relate them to other centers such as various sites on the exact center of such and such a country, Also various interest Centers such
as Center for Recent Drawing, or the Museum of Computer Art, or Rhizome… etc

Centers in my own work include my blog in www.drawingontrope.com (http: //www.drawingontrope.com) , archive . org
compendium of texts, videos on utube, articles published in the Drawing Research Network, my Rhizome blogs, the
labyrinth series placed on Pinterest, On line Sketchbook, Creation of a Tumblr site for this project, specific archives in my website drawingontrope, MOCA address and C4rd,

Interspherence Pattern

Dream of the Ghost

by Edwin VanGorder
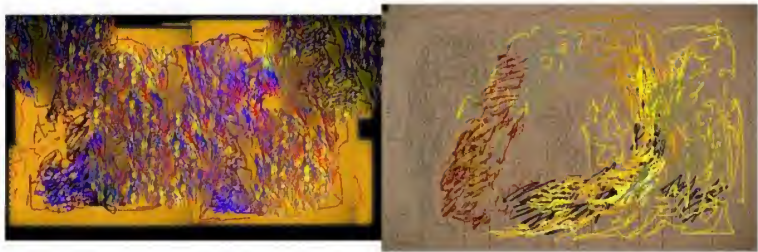
A snow crystal and an antigen are alike rather crystalline
readings of structural matrix… the first is an open system, the machine as it
were that makes the flake is in atmospheric conditions that in the very making
alter the machine- no pattern is possible, whereas the antigen is a closed
system meaning patterned- it does read something that reproduces… a laser beam
there fore is the intersection of open and closed crystaline systems in which
the self altering condenses, the condensation is a topographical variant of
"pattern"… The subconscious, as virtuality centered conception meets these
conditions on its own: closed- it edits uncomfortable information- open- its is
transference or the infinite variety of creative combinations.

The idea of entropy is actually generated entirely by human
consciousness, it is a kind of reading that allows us to make sense, therefore
motion sensor drawing takes this conditionality to a meta level which actually
is its origin. The condensation of the beam of light reorganizes the
photograph as I draw and I write (Photo-
graph- literally means this) towards compression, the sea origins paradigm
placed motion in fluid mechanics, motion itself inverts space, and draws the
vacuum, the slip stream, which later land structures regrouped to the also
compression levels of materials in their valences of spatial tiering creating
relative hardness, softness, and attendant qualities of like morphology and
topology.

Floating Bridges

Introversion and Extroversion Of The Archive Labyrinth of Art Information Infra-Architectonics

Edwin VanGorder

https://archive.org/details/FloatingBridges1 () "
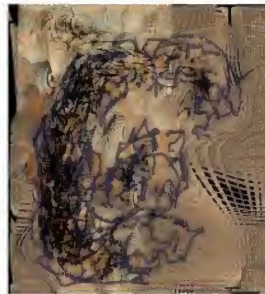
The Art Neologism Strange Loop here is that of "Chiaroscuro"
interpreted to carry the information of the sound morpheme "skrr" towards the
topologies from scratch to sculpture and of XHX or the origin of "H"
morphogenic to "hue" : in Greek; origins of both morphemes are adaption into alphabet from
Persian-Assyrian sources the latter osmotic to "Aurora, -dawn, or roar of the
crowd that is the topologies of the bow and the lyre in which sight and sound
are stain and echo of the semiotic reading carrying across associations,
tropes, with trope itself the human quotient or pathos shaping "Andros" to
Anthropos as the original Oedipus riddle… the cross disciplinary tropes,
connections, of the meaning matrix are the structure of art , osmotic, echoed ,
obscure, or graphic formed and material as the self constitution of "an
attunement that turns back on itself like that of the bow and the
lyre."-Heraclitus…

In contemporary cyber virtuality and the usage in my art of
motion sensor drawing as the art of archive looks into the adaptive sourcing of
Aestheticsim as it stands in the Hegelian and Kantian orders of Drive and
Conditionality respectively towards taking a "sublective" view of the audience,
that is DE territorializing the concept of the audience as a monument emerging
from language, and also standing aside from the tonic or specialized niche
point of view, rather, the original impulse of the Art&Language movement
towards recognizing a structural matrix is an implicate order remaining to be
brought to view in the new forms by which mediation and osmotic conflux are a
formative agency by which selection is not the overview but its motion towards
again selecting itself and deteritorializing aperception from mere agency.

Space as object
driven, dialectic and recoiling to a lacunae, time as heuristic,
labyrinthine, and monumental arrive in their conflux at a pre and post
determination of the viewer or user of the art-architectural information
strange loopage.

Within this summary the proposition seems an open door in
which the monumentality ascribed to the viewer on the one hand, and likewise
the special interest niches of the tonic are not really altogether with the
program so to speak, false conception really based on assumptions that
mediation meets the stain of osmotic realization in mapping emergent interests.

In fact there is no need for these conclusions, the creative
ductility which is the throwness of the experience is best archived towards
future, rather than present interests, in which then the diagnostic presence
evaporates from the intent to force the audience to become a kind of sculptural
mass, and instead retire to art as its own theory of productivity out of which
the moment arises.

…And Stranger Loops :

Douglas Hoffstaedter of
Goedel Escher Bach an Eternal
Golden Braid created among
his canonical
references to self reference a
"crab canon"which I believe
references "The Crab
Flower Club" of The Chinese
Classic The Story of the Stone:
theme of which is
fiction becomes truth and truth
becomes fiction and in the
context of the
latter author creating multiple
authors within his text who
compose poetry very
unique to their" personalities"
….Hoffstaedter similarly is
interested in where
the 'I" comes from in the
evolution from information
strata in nature as the
animate evolves from the
inanimate.

And Stranger Loops

Scars of Slippage in Times of Throwness:Dassein to Deigesis

Edwin VanGorder

M->Orphic Journal Dec. v.1

Virtual and Philosophical Arguments Ghosting Exclusion

Edwin VanGorder

If one considers a philosophical position (argument) in
relation to a software virtuality as comparable
paradigms with or without Ghost in the Machine(philosophic bracket) and
reflect through ("dia") there then emerges to this dialogue or trialogue the
rogue "art and language as thinking therein by which interpolation and interpellation
parse not spell the rhetorical dimension of which ethos pathos and dialectic
turn discourse as reflection and transpose of that argument between mind and
material as virtuality alike to perception of which all manner of dualisms
regroup a conflux recognizing motion towards and away an object (constructive) argument
as the conditions inviting an osmotic immersion or "theuiria" over" goetia"
(tangible traces) such that a topology endeavors morphogenic vectors through
the morphological.

The idea is to do a series of works relating the apologia of
philosophical argument to the embedding of
software arguments for materiality. The Center panel borrow the idea of
an environmental niche by embedding material arguments towards glass block,
embossing and sandstone (sands-tone) as tonics. The panels relate the idea of
"constriction" and trope: constriction as of transdisciplinary modes as
dialectic and discourse and compression- I compress pictures into stripes while
relating them to the ground as movements
of de-construction,de-territorialization,exlusion(philosophic bracket) and
morphological arrows, and the palimpsest of strange loops of torus.

exclusion Argument of Event and Recombinant Aesthetics

Here I have used a software"argument" that corresponds to a
philosophical argument- both use the term "exclusion": the exlusion principle
in philosophy is that of Aestheticsim- art for art's sake: or "Ghost in the
Machine"- that in looking for a motivation one gives one's own philosophic
bracket which adds a layer of quarrying just as one is attempting to excavate…
the software argument or parameters are using the chromatic and value scale
together, but reversing the direction… the color goes to its complement and the
value to its opposite…

I may for example
add to this another panel which
is an "artifact", a "Clone" brush has one foot in the left panel which uses it
like a palette while drawing on the other panel…

Recombinant Aesthetics is a term borrowed by Seaman in his
works and writings on issues of identity immersion and generativity, Eventua
Aesthetics is a term coined by Amanda Wong towards her interest in space of
operations dominant realization, together they are as Bal links the terms
Space&Time Inc.- true to the idea of a simulacrae diegetic beyond mimesis
as representation but continuing the motion of the somatic condition of
semiotics perhaps Space and Time Conflux…

https://archive.
org/details/TheEyeisDraw
ingShadowJournal1 () "

This structure is a start up
file for relating categories
of
Cyber drawing moods:
exploding of fields and
texts, Labyrinths and
sections,
Text Mapping, art
etymologies , Simples and
Patterns, Drawing as
interference
patterns through Photo
"writing", Underwriting,
Overwriting, Rhetorics of
Neo
Discourse,Geo Mapping,
Morphemes and
integration patterns.

The Eye is Drawing: Shadow Journal

Verbal visual Dopelganger (ganer) Art Etymologies;Labyrinths;Simples;Patterns and
Exploded Fields and Notes

by Edwin VanGorder

give a sign?

This is really

the philosophic

osmotic
primordial
chaos, or then
again
autonomy may

notes fashioned around my perception
That Tod
Cronan's idea that while semiotics as an
understanding of phenomena from within
the very reading as subject is true
enough it is not sufficient for his need to
verify effective judgements, that
the thesis antithesis then is opposition
fashioned against what is said to be
affective or merely compelling arguments
too mechanical to be said to elect
cognitive immersion to a fair extent of
representing humanity.

My antithesis to his is that simulacrae out
of which he
fashions representation towards cognitive
dialectic does not sufficiently
fathom that the fallout of dialectic as
oppositional pairs is discourse which
marks a manifold projected by those
human factors of ethos and pathos.

Gnomon Knows

Conditional Critique angst and against AAF("against affective formalism of Cronan)

Edwin VanGorder
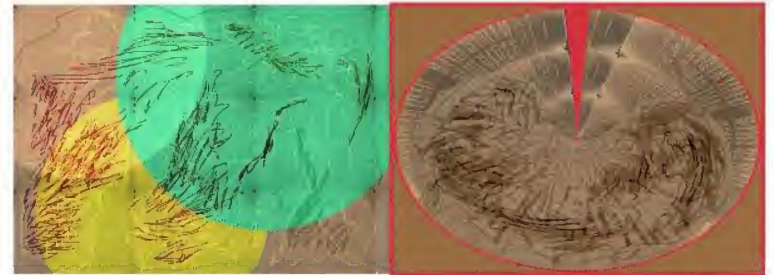
Languageisanartobjectin
andofitself,
threedimensionalviaproje
ctionconditionedbytheint
ernal
valencesoftransferencean
dinthevirtualmediaofcyb
erdrawingthisjournaltouc
hontheRaftofthe
Medusaasarasterofdrawi
ngslookinghereinmediati
ngousia(
Greekontologicalessence
.

virtuality)...i.e.
scrollingconfluxtoatorus.

Nov M-Orphic Journal 2: To Ousia Withal

There is Virtuality and Then There is Virtuality

by Edwin VanGorder
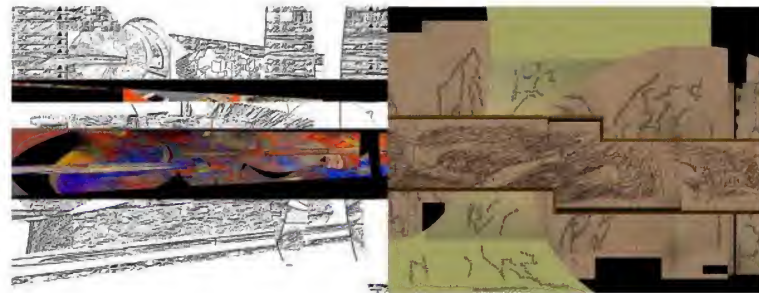
Travel Stains: The Landbridge as Philosopher's Stone Across Cyber Sleeve.

The art gesture of drawing with a flashlight carries over
into my work at the meta level of motion
sensor drawing res. The virtuality of cyber drawing. In that mode I here
approach the mood of a project in which I am interested in the DNA mapping (23
and Me) of the Ggnome project which identifies ones code all the way to the
stone age, and gives the territory and continents of the travel then of ones ancestors
in prehistory. Thus, semiotics have become actually, in the DNA mode a reading,
a graphos, graphos meaning " I write"," I draw" and so the reading of
experience is here exemplified at a hyper
semiotic that retains, constructs, it's somatic dimension.

The very word gnome, or know, comes from Gnomon, or sundial,
that by which things are" known", thus the "dry beam of light Heraclitus traces
as Apollonian as opposed to the
Dyonesian immersion yet shared osmotic
of sight as aura and sound as aural to the targets of bow and lyre, sight and
vision has all these preliminary mappings in language of what interests me to
contrast and compare, namely the evolution of magic to knowledge in the travels
across the continents of my ancestors > thus over east Africa to the middle east and Baltic Black Forest
are the movements – stratifications really of the logic by which magic works a
compression of the resources in experience, stargazing and astrology, medicine,
and religion to endeavor a gesture towards autonomy , a binding of agency that
supports a dimension of praxis, and a dimension of theory, idea, knowledge in
its generality.

In his book Tiepolo Pink Roberto Colasso indicates the
Persian Maggi as highly influencing the Presocratics via the idea of Simulacrae,
 meaning – surprisingly- statue i.e.
cognates indicate status and state
meaning metamorphosis, the often subject of representing Gods, who thereby are
considered "formless" as it were by virtue of their morphogenic quality. Theriac as approximately theory, is
the higher level of this magi magic, Goetia, or the support level relates to
the difference between pattern, as for example Lacan makes it out the principle
of cognition, and ornament by which pattern loses the meaning of attention, as
when a sundial is only used for a garden
decoration rather than an imperative towards establishing consciousness in
immediate time.

I would hazard that for the Magi the stargazing world , and
the night with which they are associated belong to Heraclitus' seeming bland
comment that "Homer was an astronomer" which is actually a very densely
informative statement. … it indicates that the world of The Iliad and Oddyssy
for which a poetic which was a kind of cultural logos or account later mediated
at the time of Initiation to The Mysteries towards a revising of consciousness
towards the Egyptian become Orphic realm of Primordial chaos, the sense of
chance fate and fortune brought to fate by as much as Heraclitus indicates in
"of all those whose accounts I have heard none has gone as far as this: to
recognize what is wise set apart from all. " that which is set aside from all,
would be zero, the most difficult of intellectual concepts which defines a kind
of separation from sheer religious logic.

Colasso also gives the account that the word passed from
Persia to Greek to us were "rose"," Paradise," and magic, and It seems
worthwhile to pursue the rose etymology here as well" 'Ousia, or being, is a
present feminine participle of Einei, or
to be, thus we have as it were the being of being… to find the Heideggarian
Being of being as being, the rose family name rosacea uses the ousia term
twice, is a double entendre then that arrives at the blossoming of the
philosophic bracket. The Baltic Coast arrives here in due time "Russia" as
cognate of Ousia, other terms include "oscilation" (of the famous Berensonian
transpose of subject and object", osmosis, (character of the Topologies of the
Bow and the lyre i.e. Apollonian and Dyonesian denominations of consciousness between
praxis and immersion towards states of experience,

Magic and Philosophy Helix and Scroll

Travel Stains : Land Bridges as Philosophers Stone Between Magic and Philosophy

by Edwin VanGorder
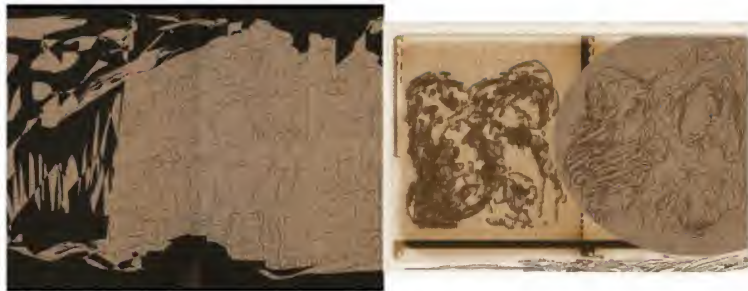
praxis and immersion towards states of experience, https://archive. org/details/TheSerpenttheEggandEagleLabyrinth1_201 509 () "

In my
work the semiotic value is developed of the reading through the cyber loop, I will use for example a backgrounding of apparently Bauhaus like elements which in the new mode have a different planar reading, as those planes curve,. The edges
of my recorded sheets have the information of perforations and through the
cyber field they curve with the scroll, and give a kind of "text mapping"
through the torus.

The Serpent & the Egg and Eagle Labyrinth

Topological Thinking in a Morphogenic World

by Edwin VanGorder

Cutting the Sublation Knots of Virtuality

Virtuality Throwness - Colloids& No-Space Cruel Theatre to Anemic Cinema

Edwin VanGorder

I-mediate: Artist's Post Statement

Hegel: Sublation, smaller structure contained within one
that subsumes it, synthesizes it. Incomplete destruction in which is partially
maintained the mirroring within of the antithetical. Horismus, definition, anti
thetical by negation, litotes the negation of the negation. Apakoinu
construction lexical diversion within term divides over members of a clause or
pair of clauses. Means to pick up, as in to keep, or then again to use, as
antithesis or antimony (gnome: or gnomon as in carpenters square: that by which
things are known) there fore of throwness, as the psychological term is… ject
is the root meaning to throw pertaining then to subject- throw under- interject
throw in- object throw in the way, interject- throw between, trajectory- throw
across-deject throw under, conjecture throw together…. In relation than to
"gauge" of language meaning a pledge… as an object left behind in escrow… an
"account"…

Bohme the physicist opines " levate" towards relevant ,
levate meaning to raise to view and his rhea mode (flux) meaning to raise to
view again was a raising to a high horizon, as in astronomy compared then to the raising to view implicit
of sublation from floor to level… His title was Wholeness and the Implicate
Order….Emile Benviniste related the
positional prepositions, on, above etc as giving the somatic view of the
semiotic… I view such morphemes as "if" correspondingly to act as levers in
relation object subject transposal by which the Berensonian oscillation rounds
out the term, gives the conditional clauses by which experience builds
experience. The dialectical modes are
pairs, another level of approach is the triad as syllogism introduced particularly as rhetoric by
Aristotle, Ethos Pathos and Dialectic, with discourse a meta level projected by
these as a better fourth. That we create our own experience, and the being of
being as being are results primarily of Kant critiquing Hegel towards his
famous assimilation: "the conditions of experience are simultaneously the
conditions of the objects of experience"…. In which then the idea of simulacrae
flatten the paradox implicit of dialectical mode. "Oscillation" gives dimension
to the flattening, provides the conditions then of experience. First however it
must be separated from the idea of transpose, Hegel then pre emptied the
pretentious idea of figure ground relations mapping the subject and object in
which it was posited one can only see figure, or ground, in alternation,
obviously absurd- any one looking only at the wall would still distinguish on
questioning , what objects accompanied it because we do as Hegel showed
integrate perception which as reading is phenomenological and maintains therein
the somatic within the semeiotic in Cruel Cinema worked against all
civilized veneers in order to project a deeper guerilla intuition, while in
Anemic Cinema Duchamp reversed the idea in a sublation by which the siting of
language, its targeting of sites, returns to Orphic sources of the aura as
distributed over sight and sound. Freud directly formed the idea of the drive
on Hegel, and the complex mirroring by which a
process must reach outside its system at some point… (a death
instinct)..

In the pursuant host of

structures in art giving the viewer an edge or leverage within which rather
than an after affect are the works simulacrae, specialization not then of a
member but rather the whole species invited in…and others too, algae, you name
it…we actually arrive in the contemporary age at the interesting condition
which the archiving activity of the artist adds another meta layer…

https://archive.
org/details/ChimeraInCameraSimulacraeE
xCamera1 () "
Semeiotic values of art issues through
information architecture of art issues of
identity usage and being within
projections and compression of aura ,
array, zone via drawing syllepsis.

Chimera In Camera- Simulacrae Ex Camera

Cyber Synopia Synapse

Edwin VanGorder

ThefollowingshowthegeneralideasforaprojectforC4Rdwhoareinterestedinprojectsrelating movementanddrawing.
FormethisbeginswithrealizingthecomplexitybehindPollock'sobservation onhis artbeingnature:
inthatthesemioticconditionofrealizingnatureisbothsignifierandsignified withinthepatterningstructurebywhichweread,
butalsoconstructourexperienceincludingnature.

Incyberdrawing,thevirtualrealmgivesanautomaticmetaphysicstoaworldthatinventedtechnology astheoppositeofmetaphysics.
Withinthelabyrinthoftheseinterruptedpremisesthereaccrues perceptionoftimeascompressed,andthecyberloopbecomesthelemmawho'sapperceptionas
dilemmacourtsthemultiplicityofsitingswhicharelanguage.Morespecificallythelanguageofart becomesapparentinrealizingthenecessityofthoughtexperiment.

Notes for C4RD

Motion Sensor Drawing Time, Compression and Labyrinth

by Edwin VanGorder

https://archive.org/details/NotesforC4RD1 () "

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Chess Not Chess Straw Man Alite

M->Orphic Journal Oct Ancilla

by Edwin VanGorder
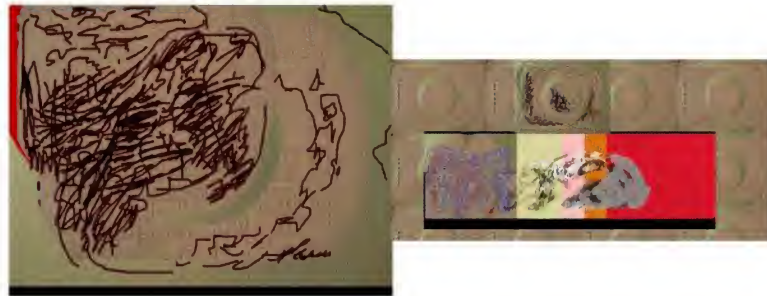
Chess not Chess
references Matisse, and the River, painting in which he relates towards
the contests for the standard between Michelangelo and Davinci, and in regards to Matisse the idea
that pattern has the semiotic value of both signified and signifier. Within
this matrix of which likewise Gericault Medusa appears to me the strawman for
Caravaggio, in Bals writing, for in that composition the sails of the Medusa
invert, as in Deleuzes also quoted topology of morphological arrows. Matisse
stated that he was not like Duchamp interested in Chess because he required a
fluidity to signs, in his work however he quotes or uses the nominal value of
model signs, while then again inventing a pictorial mode that also is "flip
flop" (like the sails of the Medusa).

My critique of Bal and Cronan is that the former in
ascribing to the idea of keying space and time as respectively heuristic,
labyrinthine and monumental / object driven-mimetic;dialectic and recoiling
nevertheless loses the value of discourse as underlying ethos pathos and
dialectic , discourse of semiotics meaning not chess or sign manipulation but
rather the process of inventing signs within their own phenomenology. Cronan
for his part while credibly reinvigorating the idea of oscillation to a greater
globalism yet retain a nominalist relation to structuring his own critiques as
the nominalist critique and in this he misses the value that things cant be put
into words because they are already there. Thus I am in the end interested in
effectuating affect rather than affecting effect the latter clause the apakoinu
dimension of Bal and Cronan

DRN IB Tauris Proposal

Motion Sensor Drawing : Somatic and Semiotic

by Edwin VanGorder

Proem:

Book- Motion
Sensor Drawing Somatic and Semiotic : Drawing as Structuralism in Contemporary
Media

The
need which emerges in the revised semiotic to somatic reading of phenomenology
within the discourse of new and interdisciplinary knowledge systems is to
recognize the relation towards categories,indices and their
deterritorializations . Towards this the content of drawing which recognizes
movement in mind and matter is my forum for relating praxis, and immersion as
cognitive polarities which drawing integrates.

The
course of this can be seen historically in our deepest origins of trackers, and
pattern makers, however with the advent of photography the technical
identification to indices meets Zeno's paradox: there is a need to keep fluid
the sense of common denominators, "morphological arrow" which pertain to
"structuralism- and also a need to
recognize evolutionary process in the cross evolutionary sense which
motivates the interdisciplinary process as well. How does the morphological
arrow pertain to its "target"?

https://archive.org/details/Octv2MOrphicJournal1 () "
Times Other Intercept of Explosion, Intercept and No-
Space

In this journal the material spectrum accruing to
virtuality
in which the meta levels diegetic
of generativity, immersion and
interaction projections of configurative faculty
incipient to rhetorics as
ethos pathos and dialectic place a corresponding
level to the
nomadic monad. Ironically The general
sense is similar to a Paleolithic Venus , a therebeing of
sensation embedded to
the haptic which also plays with a transpose from photo
indices to the no-space
of video construct which reinvites movement, at levels
of explosion intercept
and construct as the generational remove from
information architectures as
opposition union and interception.

Oct v.2 M->Orphic Journal

Cyberolithic Venus Virtual Analalogue and Allegory

by Edwin VanGorder

M->Orphic Journal Oct 2015

Cultural Patterns:Site Non Site Revisited

by Edwin VanGorder
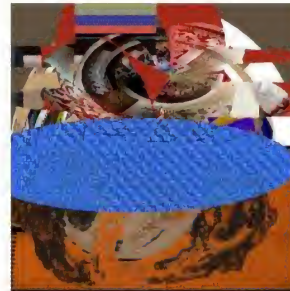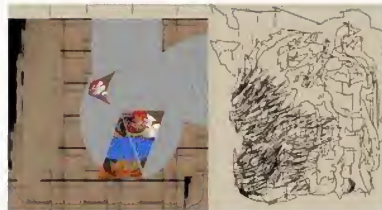
https://archive.org/details/MOrphicJournalOct20151 () "
The approach I have developed towards creating a dual
Institutional Critique between the concepts of trace and rhizome as
characterized by the Tracy Organization= Drawing Research Network, and the New
School " Rhizome" organization are likewise a study in the motion towards and
away a subject in the act of creating it.

The following works are predicated on an interest in
patterns, as the semiotic input of concept formation available to meta levels
which I explore in various ways. Substantially, I displace the pattern block to
its cyber meta level which is closer to
a moebius strip, a form adopted as well by Lacan as exemplifying the idea of a
torus, or structural self mapping of ideas as formal topologies. My pattern
loop is based on Asian carpentry cognates abstractly scrolled, as though I was creating a kind of meta
Cyclopean masonry of such fluid loop-arches to brace the reflex arc of the
cyber sleeve. Ultimately, the loop block
can create patterns, but having done so also reverts to its singular
origin of approaching the drawing matrix.

Double Labyrinth

Virtuality Within Semeiotics

by Edwin VanGorder
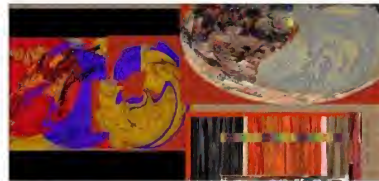
Virtuality
pertains to usage made of a given process i.e. "agency" in it's morphogenic
dimensions wile semeiotics are the reading process of the phenomenal
distinctions of natural and artificial ideas, natural ideas being topics of
interest taken into disciplines such as psychology and philosophy while
artificial ideas stress the creative tangents.

The
early computer artists fashioned a labyrinth of these associations, for example
Lillian Schwartz relating to the analysis of the analogue world such as fresco
color, Nam June Paik on the other hand
disrupting energy fields, Nauman stressing the relation of the physical body-
the somatic content of semeiotics, and with Gerhard Richter the phenomenon of
the human mind taking the mechanical world into the subconscious.

In the
following pairs of labyrinths I have created a group of works placed in a
scroll space which is their labyrinth and then cut sections through this ,
followed by responding to these with added layers of
usage-creativity-virtuality.

In
another labyrinth I simple create the masks, or layers for a single drawing and
compare that with a photo montage of the
series outside of this, i.e. different drawings
creating an irregular mask....

The last section I
simply title Fragments-Not fragments for obvious reasons...

Game Plan Plan: M->Orphic Journal Sept

vol 3

Movement Patterns Game Plan Plan
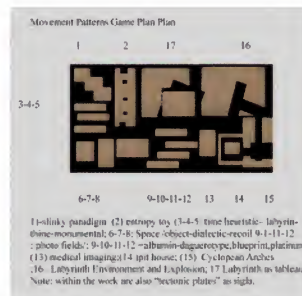
The semiotic and somatic
embedding available to
motion sensor drawing
creates the conditions of
phenomenological
dialectic here through the
reference to motion
towards and away from a
subject which in turn
constitute that subject as
experience.

Sept M->Orphic Journal vol-1

Braque and Heraclitus Through the Computer Energia of Hand As Virtual Extension of Machine

by Edwin VanGorder

Artistic proof as cortical integration of the semiotic
environment made visible through the computer art environs of thought
experiment are proof not of or between premise
to conjecture but rather that virtuality in and of itself mediating as it were
phenonmenon, nouomenon and noema as morphogenic to principle. With Aristotle
the premise that there - should be principle in essence actual the realm of the
thing done Latin agere which parses "act" (auguer-augur forsee and
engrave-agree) and topologically agreement, war(guerre) as the root of energia as well, the formative agency.
Therefore a
target zone as it were of 1-phenomenon as emergent reading of sense, semiotic
an somatic embedding,2- of noumenon as that then thing in itself pertaining to
energy and principle (morphogenic spectrum of the topological) meet of these
dialectics the discursive tonic of 3-noema, variance, upon which then discourse
is that of mode built upon ongoing experience, better put- of the conditions of
experience out of which experience builds experience out of experience.

The" target" as an art object has an inbuilt coherence in
that typically the black or white center representing the value scale are
surrounded by the more floating color spectrum –the chromatic scale.. therein a kind of symbolizing of objective
and subjective energies which with with Duchamp's Anemic Cinema the
phenomenological targeting of the senses to the cultural psyche of emergent
technology- i.e. concentric circles with puns overwritten place on phonograph
record so that the writing symbolizing the essence of the phonograph as
phenomenological to speech sound and the oscillating of the color fields
carrying the association to Berenson's "oscillation" between the subjective and
objective zones of dialectic interpelation and interpolation… are discursive
targets… another is represented in the following Journal by a reference to a Katzenjammer Kids cartoon
archived by The Brooklyn Museum of Art in which a stop light is discussed as it
changes, and the black and white scale related to the lights going out…

Sept vol2 M->Orphic Journal

Accelerator Particle:Structure of Cyber Drawing Structuring Virtuality

by Edwin VanGorder

In this journal the relation of mental schemae to virtuality
are posed in the cover drawing as an inverse of the particle accelerator:now an
accelerator particle- cyber drawing mark itself in the motion sensor medium which
borrow the realm of thought experiment where science and technology cannot
perform to match the macro and micro scale in terms of physical experiment but
must use such experiment which connects
mental machinae to technology, tuche as the root indicating touching upon the
subject:syllepsis, in fact: creating the subject.

The following inventions and interventions source motion
sensor drawing which build a kind of Cyclopean Arch structure building the
virtuality of material to mental associations of drawing inroads on morphogenic
ephemera in which the mark, the particle translates and interacts with themes
of the self mapping, or torus of conceiving form topological to material
associations of usage, intersection, opposition and union of rhizome and trope
discovered to the syllepsis of the cyber loop and its translations of nature,
neurological model of semiotics, and dialectic according to the transgression and
contingency of time as heuristic, labyrinthine and monumental, space as object
driven, dialectic, and recoil at the removes of diverse flavors of virtuality
and its extensions towards a potential
neo structuralism of philosophy.

August 2015 M->Orphic Journal v.2

In-Situ Virtuality :Notes from the Archive as Creating Art Experience

by Edwin VanGorder
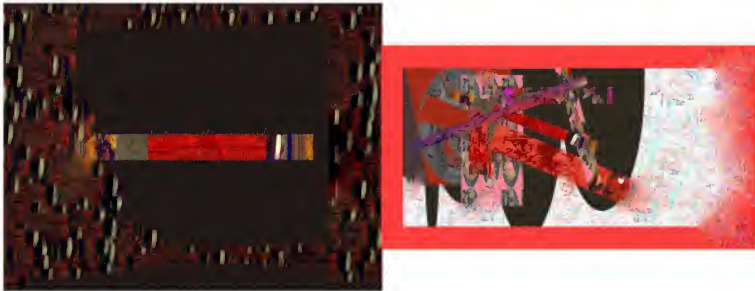
The semiotic structure of the scholars site as an art of archiving is explored in this volume. The scholars, Bal, Cronan and Wong are selected towards their own approach to art as performative, immersive and interactive with a response of my own art.

M->Orphic Journal August vol 2

Fragments of the Target

by Edwin VanGorder

https://archive.org/details/MOrphicJournalAugustvol21 () "
The
idea to develop for next Rhizome M->Orphic
Journal is a "transference" of the Rhizome-Trace (Tracey-Drawing
Research network) inter Institutional
Critique- towards the Archilovers zine space which I like to build in. The Structure created towards that space has to
do with using the inner fold of the virtual sketchbook I indicate as having a
kind of columnar quality I can kind of build around. In relation to this is the
use of a slope, a combination of the
ramp like origins of city walls, and the hipped roof as a kind of plastic
ensemble that can course levels. This then is the "slippage- throwness-
therebeing.

These interpenetrations stem from Boulle and Ledoux which as
a pair have a trace-rhizome dialectic. The seemingly bland idea of symmetry
Davinci largely emphasized in his architectural denomination is actually a
form of terribilitas, self centeredness as recognizing the human construct of
perception as precisely that. This hand he contributes to Mannerism is that of
the first architects mentioned in which the poetics of space that devolve from
the picturesque or recognitions towards an abstract topology in the tropes of
reference yield momentum to an underlying poiesis, a kind of open space to
consider the bloodedness morphogenic to Primeval chaos.

The computer vocabulary of a loopage I maintain in carpentry
cognates touches upon an Orphic origin which often arrive to written analysis
at a moment of recognizing that In Duchamp's Anemic Cinema there is no room for
Post Modern Mourning- the room dreams the dreamer . In that work the "report"
or logos of the "record" (literally a phonograph record with a visual domain
developed of visual spirals linking the aural and the aura)… and so of ten
Anemic Cinema is considered the pivotal moment of an art-language architecture.

My works are not terribly symmetrical but they
do seem to take a kind of target motif to a wayward journey that meets the
morphological arrow (sets of topographical inform

This journal takes the scratch to sculpture
virtual materiality of the cyber loop of motion
sensor drawing through the gradients of
variations formative to thematic variations in
which an aura of generative and immersive
radiance and osmotic consciousness are the
transference of the nominal somatic sense to
the semiotic embedding within the
phenomenogically discursive modes and
moods of cultural association and
disassociation of the elasticity of logic and
globalism or plasticity of form itself as a
machinae of proxemics set aside equally from
deixis and Deus ex machinae with equal
distance from those oscillations between
subject and object but instead are here
towards a deeper realm of the the chords
threads and strings of virtuality within conflux
, transpose and metonymy via interpolation
and interpellation introducing an invitational
rhetoric of therebeing, near far, push and pull
of the senses themselves as sites and
generating nonsites of nonsense as it were as
necessary tonic to the tone of chord, the
skeleton key of trope as the turn of phrase of
the drawing rotation, spin, home within the
topesthesia of the cyber loop.

August M->Orphic Journal

Throwing the Target at the Arrow Revisited

by Edwin VanGorder

M-> Orphic Journal July vol 3 2015

Machinae Schemae Deus Ex and Deixis : Bow and Lyre Bolero

Edwin VanGorder

https://archive.org/details/M-OrphicJournalVol3July20015 () "
The structure of a mental Machinae in terms of art reflexivity or reference traced and cortically integrated within created experience as the chords threads and strings ofvirtuality direct a morphogenic character away from mere oscillation between subjective and objective content . The moods and modes of this machinae are explicitly within drawing as movement indicating thereby the seperation form ideas of indices couched within the thematic of deixis or contextualization as a concept over writing there-being. I return to the dassein of drawing in topological terns derived of Orphic distinctions, that the bow and the lyre - the topography of the instrument yield a top down and bottom up logic as simulacrae seperate from the parallelism that sometimes confuses the embedding of semiotics with phenomenology in its corpus with parrallelism which in turn takes away from the perceptual basis of lending scale to antimony within the variations within the conflux of the tableau become environment.

July: Vol 2: M->Orphic Journal

Bow and the Lyre Bolero Unravelled Topographies of Zero , Zeno, Luck Chance and Fate

Edwin VanGorder

Summary

In this journal I am taking the
natural and artificial orders of art and virtuality as psychological colloids
mapped to visual and movement morphemes of my own particular ordering process.
The "strange loops" of the early consideration of artificial intelligence per
Goedel Escher Bach, and the implications of Finnegans Wake inform my sense of
the correlative dimensions of the motion sensor drawing to analytical functions
as open potentials of the poiesis behind poetics.

As a cultural project then the
sensibility proposes dedifferentiation and deterritorialization modes that separate
from the indices which technology elaborates in order to ask whether the
Structuralist project may be reconvened upon separation from such
overdeterminations as do naturally accrue. The idea then is that limming or
drawing takes the intuition of consciousness that the antique gesture of "sublime"
proposed and re-cognise that towards the limmable in the sense of neologistic
topologies which arrive not at the subliminal or sublime but rather the
morphogenic

July M->Orphic Journal

Ghosts Aghast Deus Ex Machina : rebooting the language machine

by Edwin VanGorder
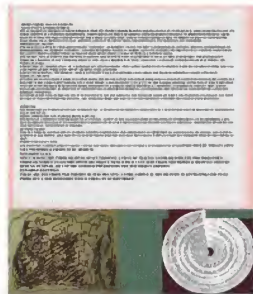
A topology of morphic arrows in a torus form give a preliminary view to what becomes a labyrinthine archive of the motion sensor drawing. "Rubbings" of the labyrinth which touch on the famous "dust raising" and cubist mask bring the chromatic scale into a valence. Finally the series is reflective towards a pattern block incidence in which the drawing motion as particular to marking envelopes new vectors of contingency

June M->Orphic Journal vol 3

Scrap 9

syllepsis- touching upon fate behind the scenes- abbraciari:
grasp, comprehend limit…

I suppose answering an answer as good or bad as answering a
question with a question:

Between lim (limit) limming->drawing->motions sensor
drawing//: what would be an appropriate limerick?....art etymologies, Cubist
masks of cyber space (Boolian sets) how can one find the ghost guilty or
innocent within the Pas de deux mental machinae?

What are the architectures of architext linking local
syllepsis to cyber abbracciarie between immersion interaction and generativity.
Where is redoing genesis not already a work in progress… how can one use interpolation
and interpellation to cure the addiction to "points"…? Is the   collective subconscious deliberately buried
to constitute a found object? How does one constitute a subject within the
palimpsest of definitions towards natural?. How discursive is discourse? How
allied are the alloysis of psychological colloids the matrix of topological
rhetorics towards the transdisciplinary particularization of morpheme to
radical as artificial to usage and chords strings –threads of virtuality and
constitution of subject towards a naturalness within cruel theatre and the palimpsest
of kindliness of kinds? Is oscillation SHAPE * MERGEFORMAT

https://archive. org/details/ToThoreauaBDParty1 () "
These are notes looking into the siting of the phenomenal to the nominal and semiotic discourse of the limmable and sublime, and deixis and indices revised to a deeper consideration of that source in which the construction of experience in the present is not any more transparent than is the present experience of all consideration.

To Thoreau a BD Party

Deixis and Deus ex Machina all Over Again

Edwin VanGorder

M->Orphic Journal 3   June 2015

Much Learning- Artful Knavery Textology

Edwin VanGorder
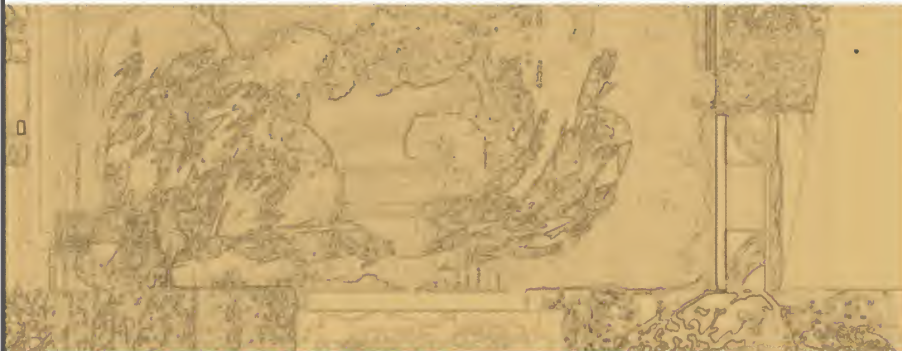
In this journal I have played with the disposition of a mapping sensibility as if follows the cyber drawing morphology- inside out and outside in, and arranging time to streaming with consequent adaptations of scale.

The roots of an osmotic sensibility as gradients of experience are the drawing intution.

M->Orphic Arrows Cyber Drawing Journal

Journal

April-May 2015

Edwin VanGorder
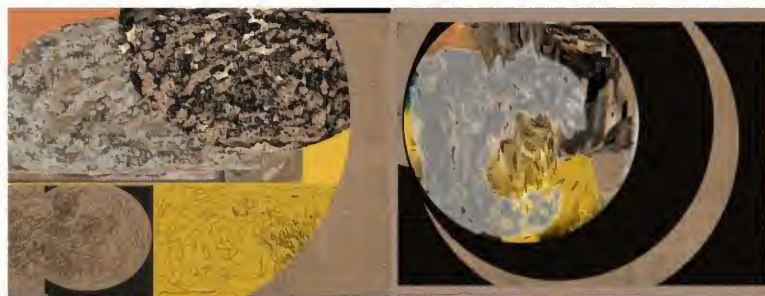
https://archive.org/details/MOrphicArrowsCyberDrawingJournal1_201505 () "
The sense of the limable that occur to drawing at the agency of cyber -motion sensor drawing construct an archive and mapping mood and mode upon the torus or body of experience.

In this volume the differentiation between primary and secondary agency i.e. a concept of nature and an experience of naturalness out of which the agency is recognized is displaced from such Romantic and Medieval coefficients such as inform Cezanne's Nature thinking Through the artist or Friedreich's displacement to a picture zone of its own topesthesia to the drawings own self mapping by which it both is an symbolizes language particularly through its archiving- the interactive immersion and generativity strategies. These include relating the cyber loop to a labyrinthine sense of time, of the visual verbal space by which I interrupt "titles" by writing, and the converse internal mode of identifying my millions of drawings numerically yet in this process approaching the number with a drawing , a different idea of motion than indices. Along the way the cyber mode maps both inside out and outside in, and the creation of dimension which conceals dimension is experienced through the fielding and streaming of the software which for example can create color atmosphere out of complex process and remove it with a parallelism or horismus-litote equally complex between simulacrae and parallelism as the poisis of a poetic in the cruel theatre of limming displacing the subliminal through an exigency beyond transgression and contingency.

Rhetoric :Chords Threads & Strings

Virtual Drawing Moods and Modes of Ethos Pathos and Dialectic
Towards Discourse

by Edwin VanGorder

https://archive.org/details/RhetoricChordsThreadsStrings1 () "
The traditional moods and modes of rhetoric as ethos pathos and dialectic have over time yielded in
the usage, the discourse which ethos and pathos condition beyond the inevitable "oscillation" of
subject and object are in that conditioning formative to what might then be called a virtuality.
In cyber drawing, a virtual realm in it's own right I have followed these chords threads and
strings in this project which note, accordingly the following denominations of post nominilist
critique towards
a feeling that things can't be put into language only because they are already there. The
deterritorializations that accord are prosodic as:
issues of identity usage and being ethos pathos and dialectic interactive, immersive, generative
logical, expressive, nominal
phenomenon, noumenon, noema (subtle expression)
trace, rhizome, stain
tableau, environment and semiotic niche
opposition, union and intersection(Morphological arrows-> Boolian sets)
trope aporia and aphorism
Issues, Pragmatics, Projects

and various other psychological colloids as they occur to the elasticity of-logic as the globality·
the plasticity of art.

https://archive.
org/details/GoldenSectionBecomePersona
lRhizome1 () "
A current project of my cyber drawing is
to map golden section programs from my
previous works as text mappings
embedded to the hatching of drawing. In
this volume I show the histories of this
background....

Golden Section Become Personal Rhizome

Distant Background of a Current Cyber Drawing Series

Edwin VanGorder

VanGorder's VanGorders 19

M-Orphic Drawing

Edwin VanGorder

The cyber medium as a motion sensor relates a collective language construct of motion in mind and matter and the prosodic impulse between scratch and sculpture are the virtuality of my reference in drawing production of experience itself through the artistic proof by which language completes its function by recognizing itself to art.

These drawings relate a serial use of
Asian architectural in abstract arcs placed
in the cyber loop and the series as a kind
of acceleration arrives to some degree in a
play with pattern which this book
demonstrates.
The drawings as generative and
interactive towards a sense of pre and post
philosophy link intuition and
configuration towards a pragmatics by
which the semiotics of drawing links and
bridges praxis and phenomenological
contents

Pattern Block

Virtual Drawing Continuum : Super Patterns

by Edwin VanGorder
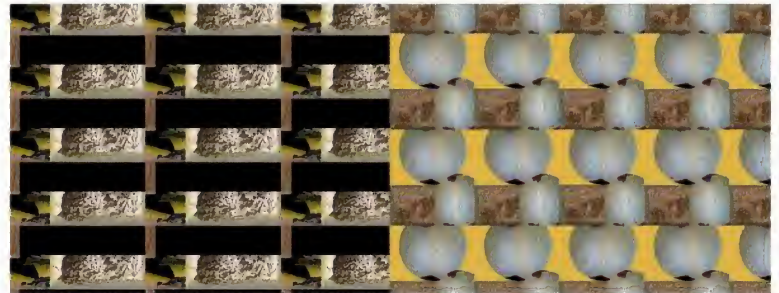
https://archive.
org/details/BrkMortarVirt
ualSketchbook1 () "
Kant's perception of
simulacrae as the inter-
relation of "the conditions
of experience are
simultaneously the
conditions of the objects
of experience as then a
semeiotic embedded to
phenomenlogy is given in
my project the dimension
of relating virtual drawing
and a 'brick and mortar
"sketchbook . The first
initiates the conditions of
movement in mind and
matter as poetics to a
prosodic lacunae
amplified then within a
virtual realm of drawing
experience through the
medium as a motion
sensor.

Brk&Mortar/Virtual Sketchbook

Visual-Verbal Doppelganger

by Edwin VanGorder

https://archive.org/details/TheRhizomeChallenge1 () " The relation of trace to rhizome in which a present memory adapts to its conceptual moment of usage between lines of usage whose metamorphic values adapt to past and future are the general parameters drawing can make of the motion sensor and surveillance which are the cyber drawing platform.

The Rhizome Challenge

Trace and Rhizome Between The Phenomenal and Semeiotic Moods and M
Cyber Drawing

Edwin VanGorder

Drawing through my
cyber drawing media as a
motion sensor of
movement in mind and
matter looks towards
clarifying the "paradigm
shift correspondingly.
Drawing as a
transdisciplinary rhetoric
moves towards the
understanding that
generalizing principles
that arrive at earlier ideas
"context" are met outside
of rhetoric as persuasion
by "invitational rhetoric"
in which topologies
generate the conditions of
their interests on a
morphological base.

Philosophical Sketchbook

Idea Maps, Etymologies & Neologisms

by Edwin VanGorder

https://archive.
org/details/FragmentAphorismsArchitext2
 () "
Verbal visual space constructed through a
drawing relation to topologies of meaning
abstracted through the cyber drawing
medium as a thought experiment and
motion sensor palimpsest of virtual
experience.

Fragment Aphorisms Architext

Cyber Drawing and Verbal Discourse

by Edwin VanGorder

https://archive.
org/details/Topesthesia ()
"
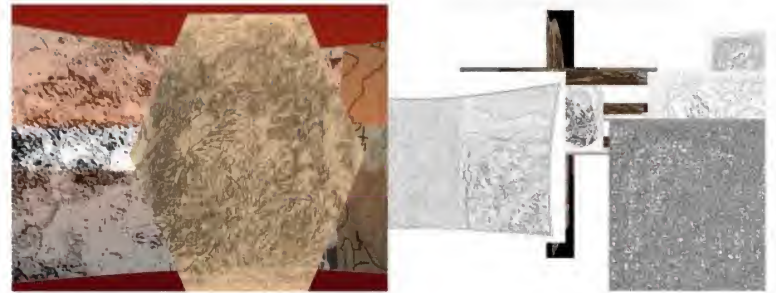
These are a series of projects in cyber drawing which build the morphologies of the virtual drawing in a new Pre-Socratic adaptation towards thinking the meaning of drawing as movement in mind and body expressed through a motions sensor. Corresponding sensibility of relating phenomenology to semiotics becomes a thematic for projects directed at The Mediterranean Journal of Philosophy, the International Society for Digital Art, Archilovers on line zine and the overall interest in creating art as archive.

https://archive.
org/details/SatelliteofCyberDrawing () "
The creation via a spatial layering of
structural tableaus within cyber drawing is
directed to a marking sensibility.

Satellite of Cyber Drawing

Poetic's of Drawing Abstraction

Edwin VanGorder

1127 Digital Drawings v. 2   VanVangorder
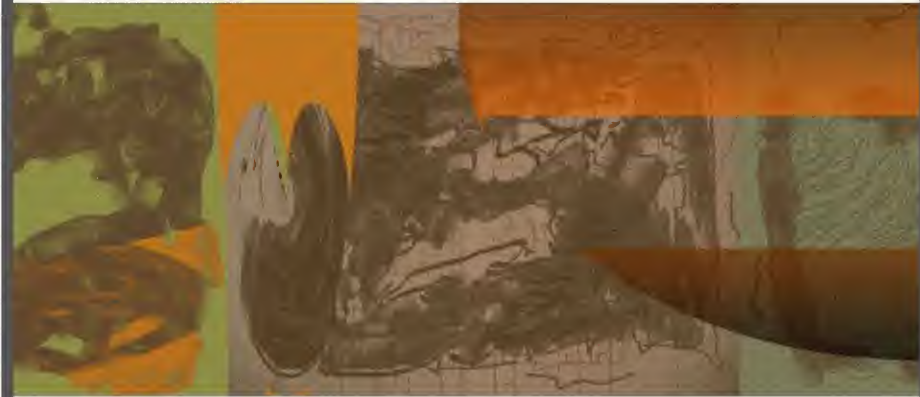
https://archive.org/details/1127DigitalMauiWave22 () " Drawings which begin with the theme of the Asian Pitt House or rafters leaned from pits as both wall and cieling as a metaphor taken in successive Muttony's of visual rhetoric to create a spatial tableau of brackets and motion of drawing relating the vestibular niche space of a ground area to generated structures of carving sensibility within drawing.

https://archive.org/details/ConstructingAVisualRhetoricInCyberDrawingAMorphologyOfArtDiscourse () "

This work examines the potentials within my cyber drawing for creating a visual rhetoric out of the cyber drawing as relating point of view and plane of consciousness to a morphology of trope as both program and the unexpected. The sense of building dimension as creative space in my interest in phenomenology in which perception is not about, but through the art experience is.

CONSTRUCTING A VISUAL RHETORIC IN CYBER DRAWING: A MORPHOLOGY OF ART DISCOURSE IN THE VIRTUAL ARCHIVE

Edwin S VanGorder

The multiple threads of cultural and software connectivity available to cyber drawing bring it into the realm of a visual rhetoric for much the same reason that cubism was able to make more elastic the relation between subject and object. Accordingly a spatial plasticity of language in terms of point, mark, line, plane volume and mass have been given an introduction into the discourse of a topology, a rhetoric, by Bal (2001 p 47) "Topology destroys linearity by making embedding not sequence a principle of narrative time- a body within a house". Thus we may interpret her neologism of topology as the facultative projection of point of view as configured into discourse: essentially rhetoric, (traditionally defined as ethos, pathos and dialectic or more availably: context, expression, and discourse).

In the following article I will be using analysis and synthesis of traditional verbal rhetorical terms in relation to a visual morphology, topology and topography in which the abstract landscape of verbal discourse and visual language are points of view and planes of reality embedded within the throwness of cyber art. My works find the cyber sleeve or circuit to be like throwing pot on a fourth dimensional wheel; in which the new temporality and potential are a manifold- and an invitational rhetoric of form-in- the- making.

Summary:

These works are meant to be integrated into a summarizing article for the Mediterranean Journal of Philosophy… The origins were in an impulse to photograph drawings out of hand in my near environments as an interpolation on the photo process, interrupting it with drawing, and then mediating this in computer space as interpellation which took on the traces of material manifestations within the virtual remove, the arguments and diversions on this process becoming in turn highly rhixomatic.

A language appreciation of how the phoneme skrr of proto European origin which Mola remarked as relating towards a Brancusi exhibition and which means gradients of material reference becomes extended to a general appreciation of the poetics of rhetoric structuring poesis of categorical thinking.

The sense of topesthesia which attends the virtuality become remarked to my selection of "rebus " as catylist term from rhetoric which focuses my interest in a visual verbal dopelganger over ambigua of tropes and associative thinking creating topos, topology and the topographic out of the morphic, morphological and morphogenic dimensions of art as experience.

Likewise the sense of psychological extension and compression that meets history on an East West axis becomes involved in my tendency to relate pairs of texts and focus on double hermeneutics. The multi disciplinary emphasis of the Persians as shaping Greek branching of kinds of thinking as one Eastern branching on the West, and The Chinese dimension along the Forbidden City axis of tracing a sense of the auter or sublation by which experience becomes traced to a sense of place within events and the West histories of identifying autonomy shape a consideration of the ends and with the text of Finnegans Wake the end of history that become part of my sympathy with the creative contrast between the Romantic and categorical traditions shaping within my own works history a kind of memory palace in the making.
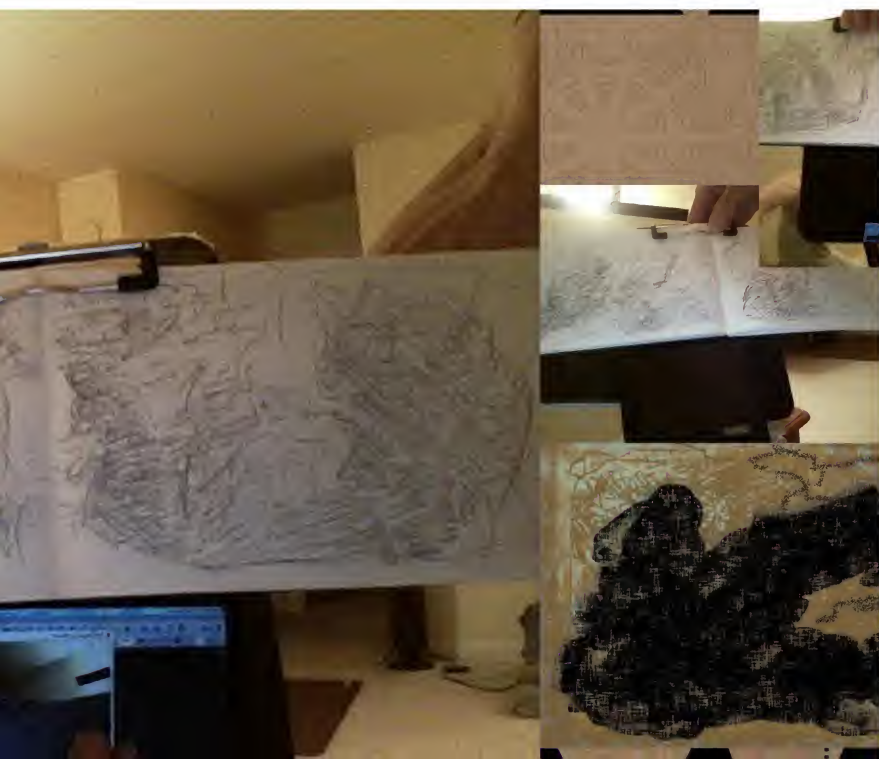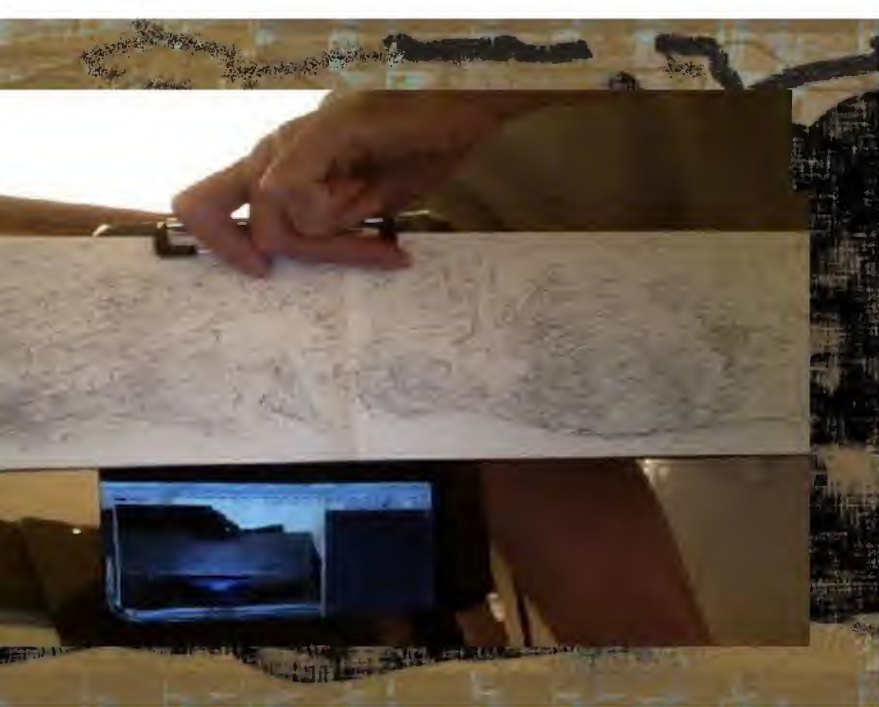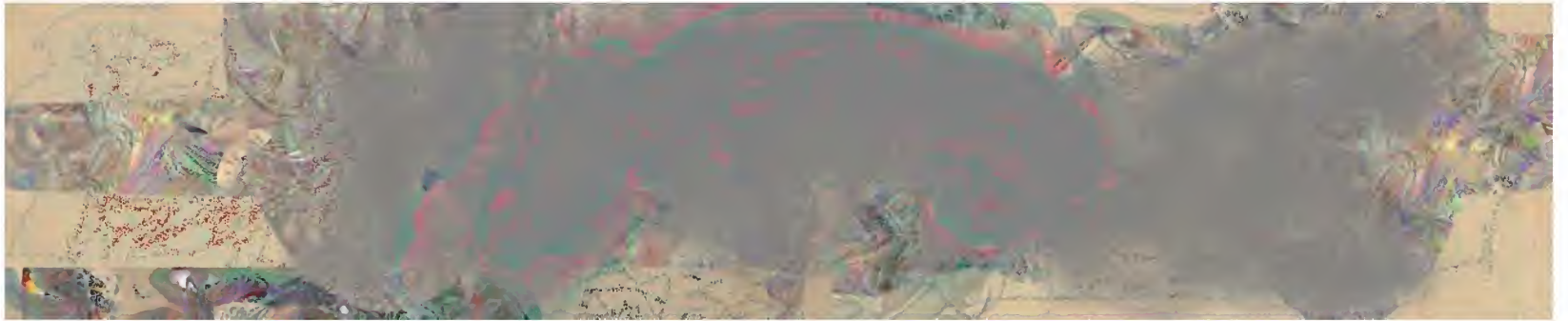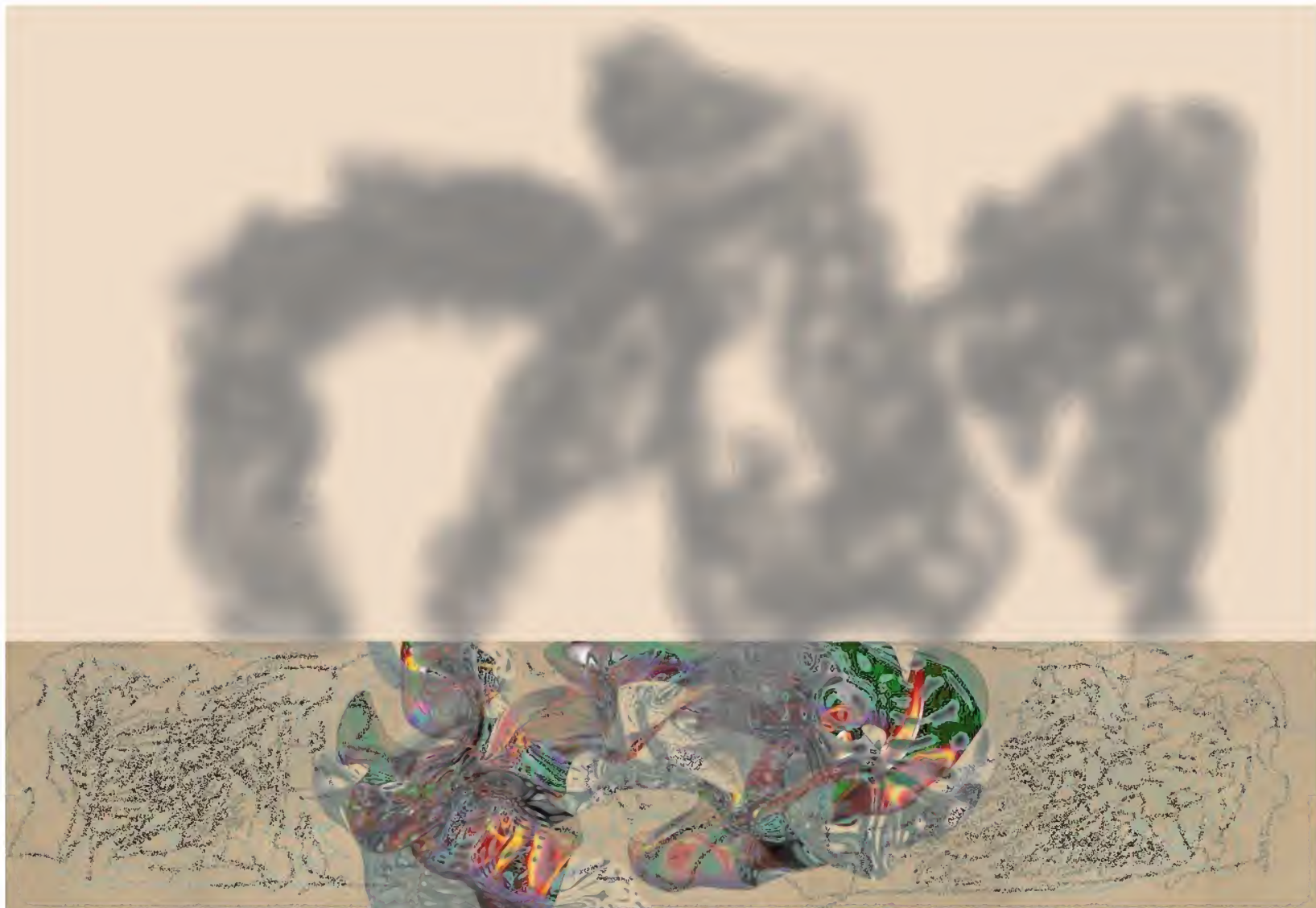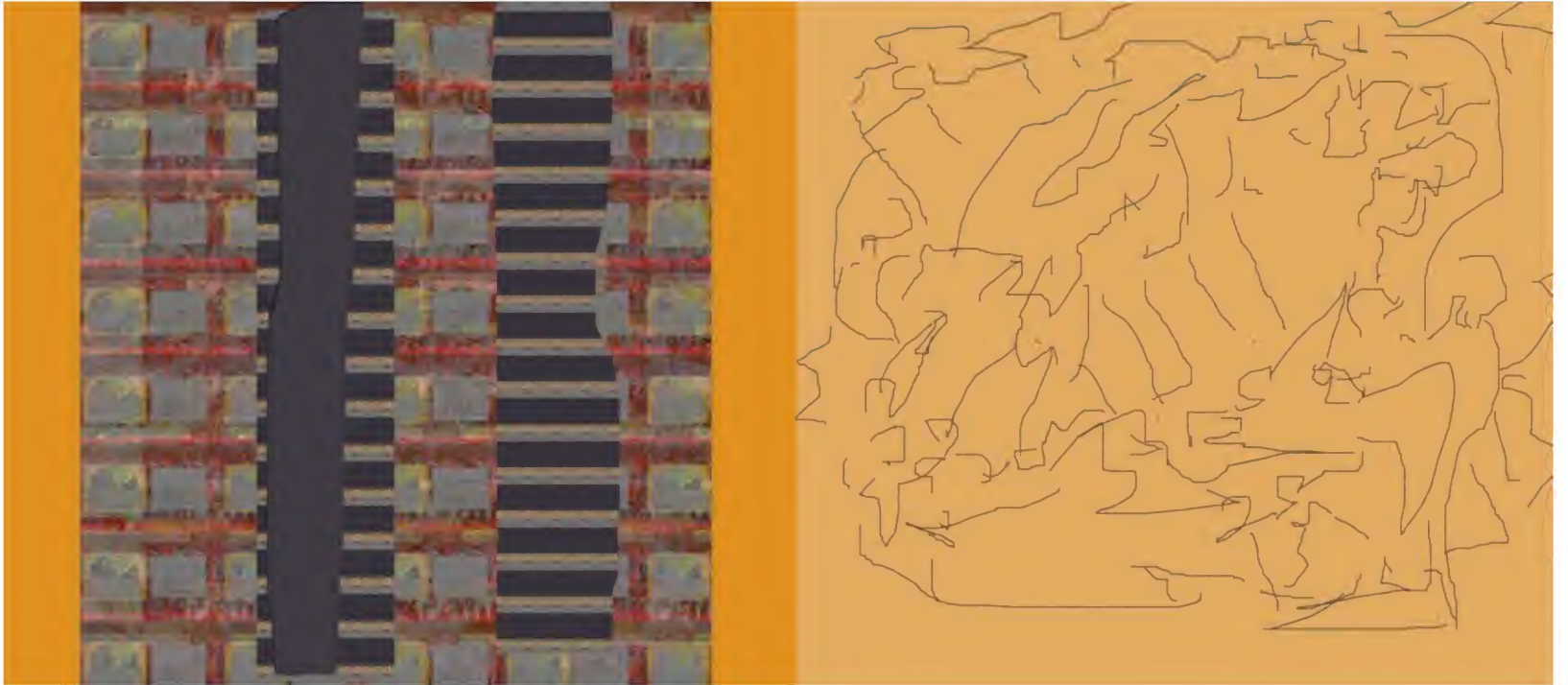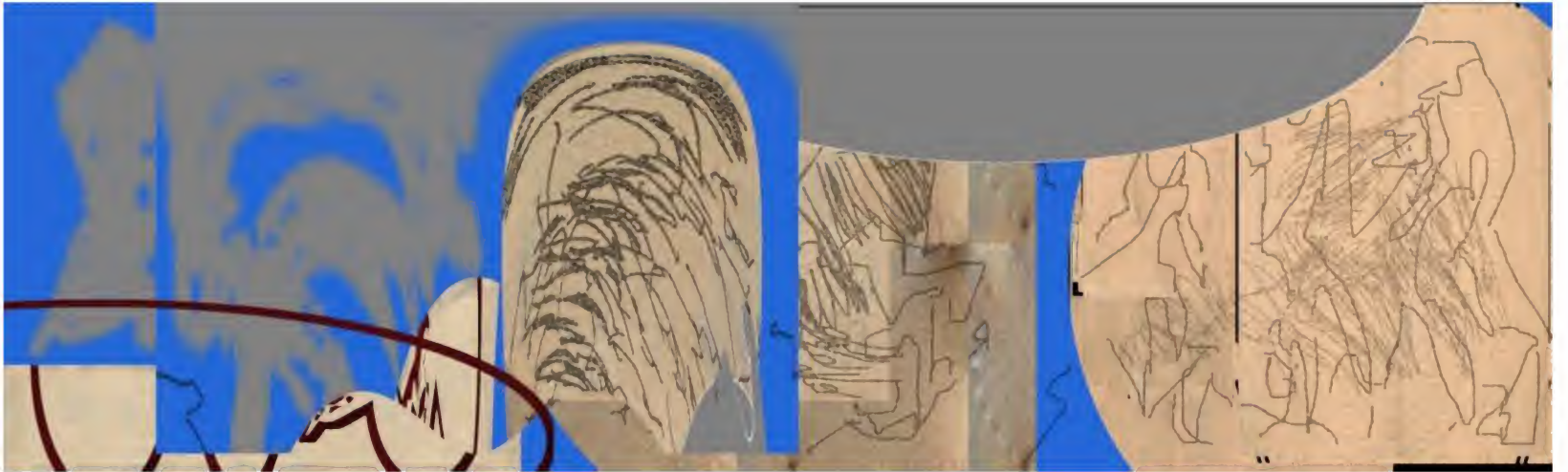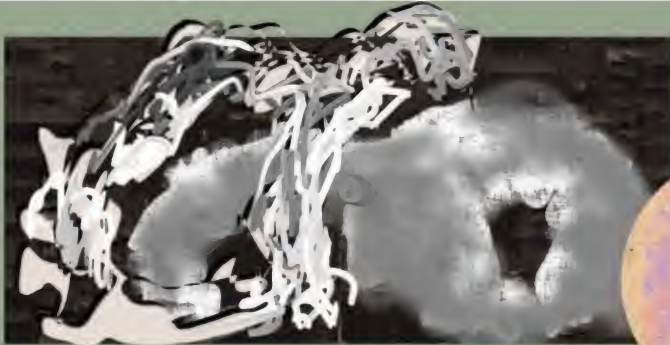
Finnegans Wake

and Hosty (no slouch of a name) an illstarred beachbusker who, sans rootie, and sans scrapia suspicioning as how he was setting on a twoodstool on the varge of self abyss, most starved, with malancholia over everything in general, (night birman you served him with natigal's nano)"
......   ????

and Hosty (no such name) an all star basketballer who Saturday and Sunday positioning as he was sitting on a woodstool of the virgin of bliss my stars with my uncle of everthing anginaer now barman you served him with a nautical I know.

MYTHOS/HYPNOS/ALOISIS/KNOSIS/STROPHE/ KOINOS
(CONSULT)/ OIKASW (SYMPATHY) XEUGMA (JOIN) ASW
(SENSITIVITY) TROPE,/GENOSKEIN (STEER) /SURD
PHENOMENON/RHEA/OUSIS/EIKEU/DYKE/SIMULACRAE/
GRAPHOS /NOEMA /NOUMENON/HOMOLGUEIN (ARGUMENT)
/OR AGREEMENT)/PHRONEIN/ONTOS/ ENERGIA/ TECHE/
ARÈTE/ SOPOON/ TETHUS/ PSYCHE/ XYNON (SHARING)/
BAPTETAI (INTRODUCING) /LEXIS /EINEI BEING) ONTOS
(OF BEING) /PSYCHE /SOPOON/AETHER/ALOGON /
HYPOPHYSIS (IRONY)/LOGOS/ALOGON/ ANTEMOMOBAI
(ALLTHINGS) HYPOKOMEINON (STRATA) /APPEIRON
(GERNATIVE WHOLENESS)/PHENOMENON (FLARE UP)/
DIAPHERENTAI/NOUS/RHEA/OUSSIA/ARCHE/HUBRIS/
MYTHOS/HYPSOS/GRAPHOS) I WRITE- I DRAW/TROPE/
STROPHE/APOSTROPHY/SURO /MATHENTOS (SCOPE)/
METAPOENTAI (CYCLE)/GENOSKEIN(STEER) GOMON/
PHRONEIN(COMMON SENSE).

MYTHOS/P
(CONS
ENET
PAR

Phenomenon of a Dilemma
(Polylemma)

Polymar

Finnegans Wake

"and Hairy O "Hurry . All of them arminus
-varminus.This is Delian Alps. This is
Mont Tivel, this is Mount tipsy, this is
the Grande Mons Injun. This is is the
crimealine of the Alps hooping to
sheltershock the three lipoleums. This is
the jinnies with their legahorns feinting to
read in their hand made 's book of straLegy
while making their war undisides the Willing
done. The jinnies is a cooin her hand and
the jinnies is a ravin her hair and the
Willingdon git the band up. This is big
Willingdon mormoreal tallowscoop
Wounderworker obscides on the flanks of
the jinnies."

???: and hurry oh hurry. All the armanents of the armies. This is delicious. This is
Mt Tavol, this is Montequieu, this is the great Monsiegnour. This is the Kremlin of
the Alps hoping to shellaque the three Napoleans. This is Jonas with legirons feigning
to read their hand maiden's book of stragegy while making their way on the side of

Wellinton. The Johnnies are coming around and Hurrah hurrah and Wellington got
the band up. This is his woe be gone memorial telescope wonder worker aside the
flocks of engines.
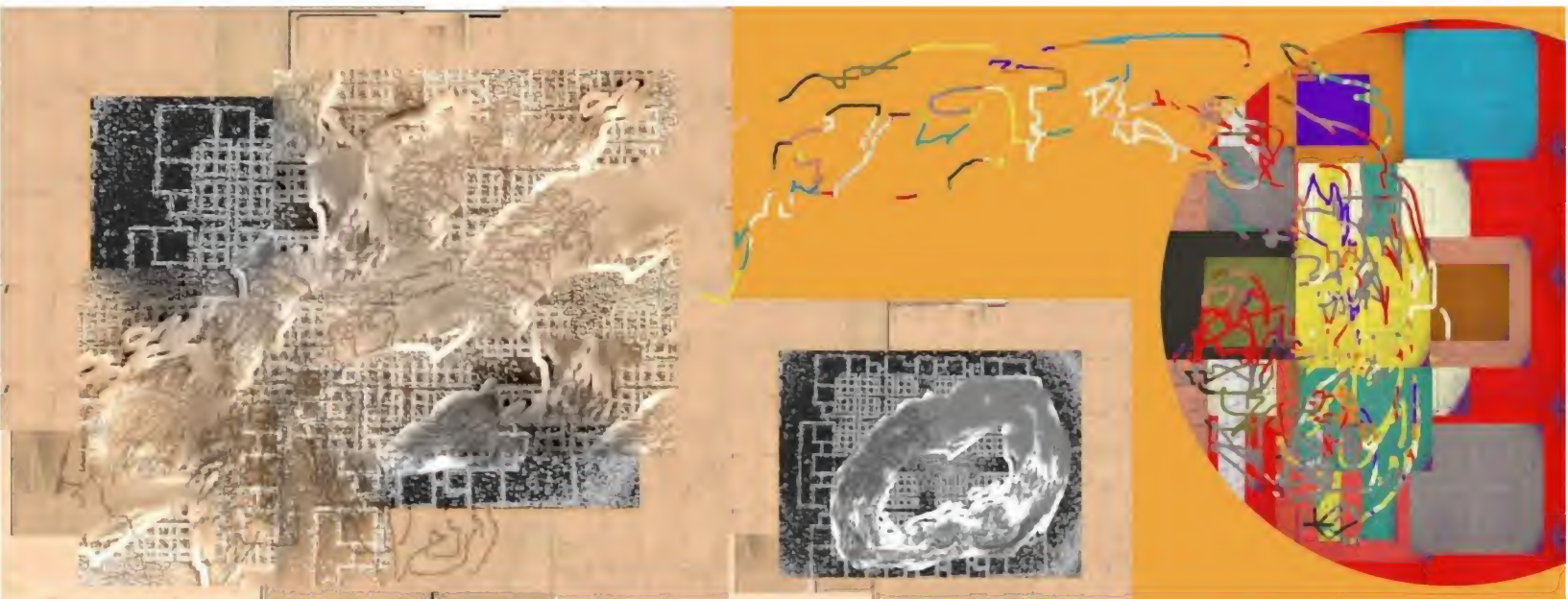
Finnegans Wake
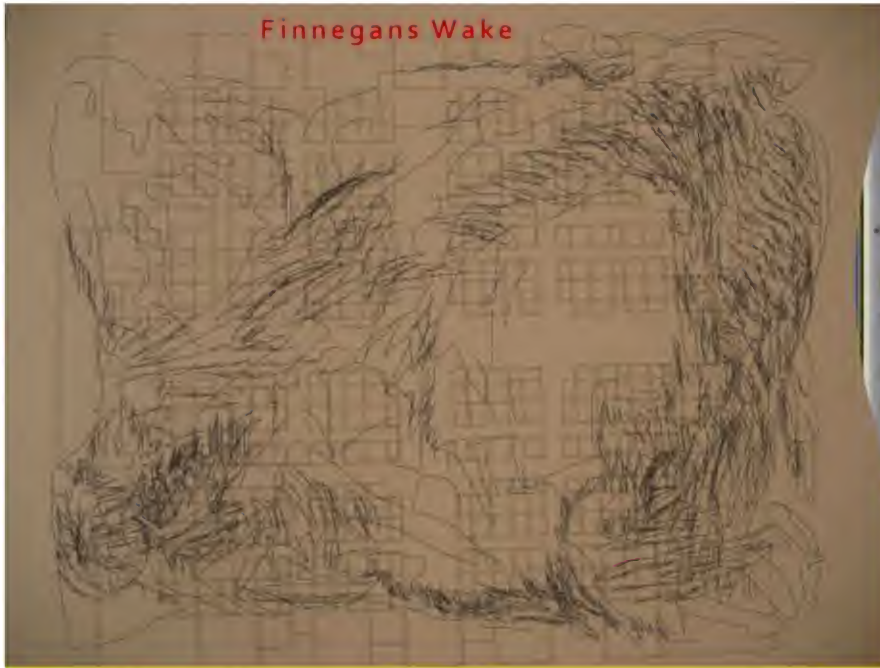
Now(to farbare forever solittle
of Iris Trees and Lili O'rangans),
concerning the Genesis of Harold
or Humphrey Chimp- den's occu-
pational agnomen (we are back
in the presurnames prodromarith
period, of course)"...
?
now to forebare for every soul a
till of Irish trees and little origins
concerning the geneisis of our
old home free champion's occu-
pational acumen we are back in
the presumably before he
married period when angels
called out to us.

Finnegans Wake

"Three Quarks for Muster Mark! Sure he hasn't got much of a bark."

?
The carcasse remarked sure as not milch overboard.
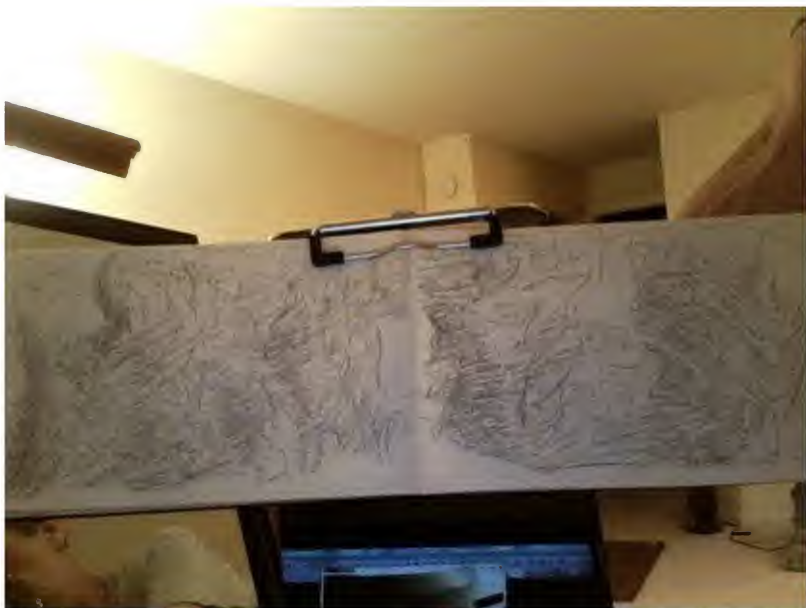
Pineapple In the Prairie
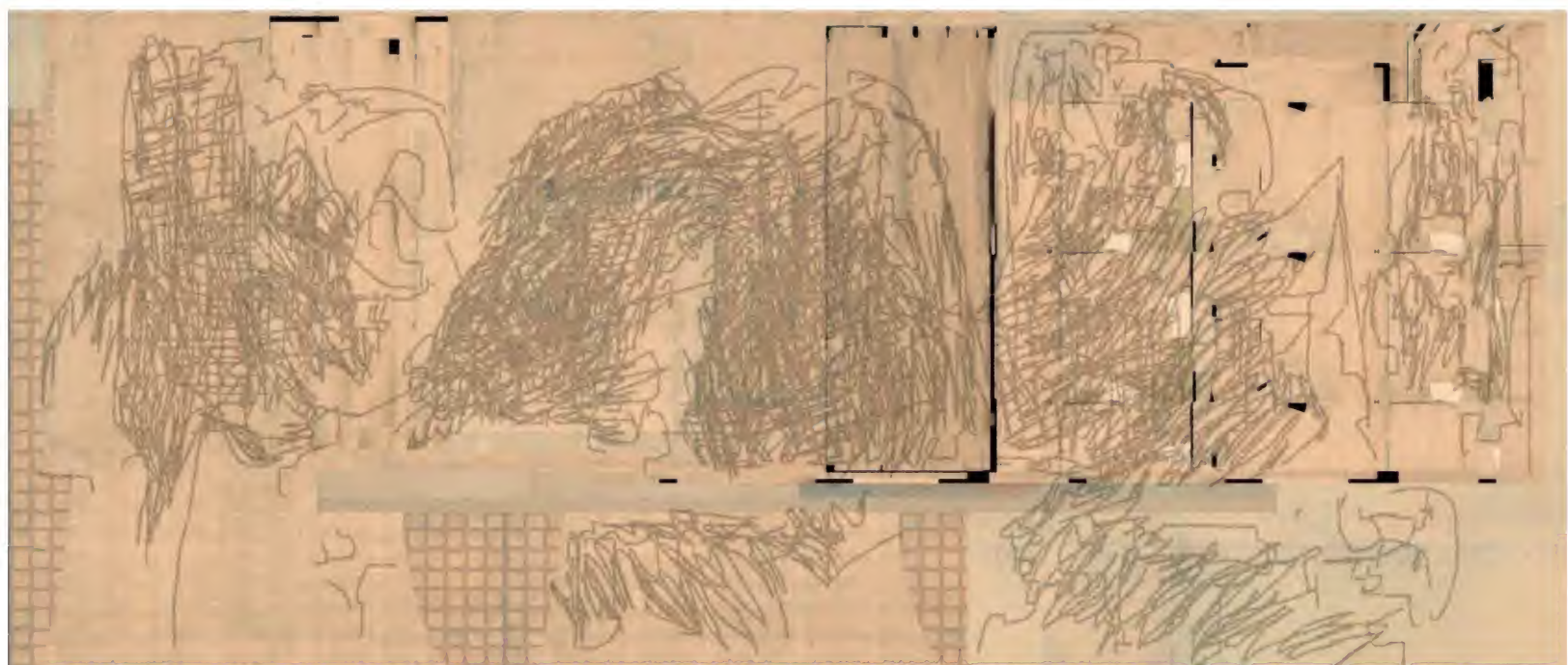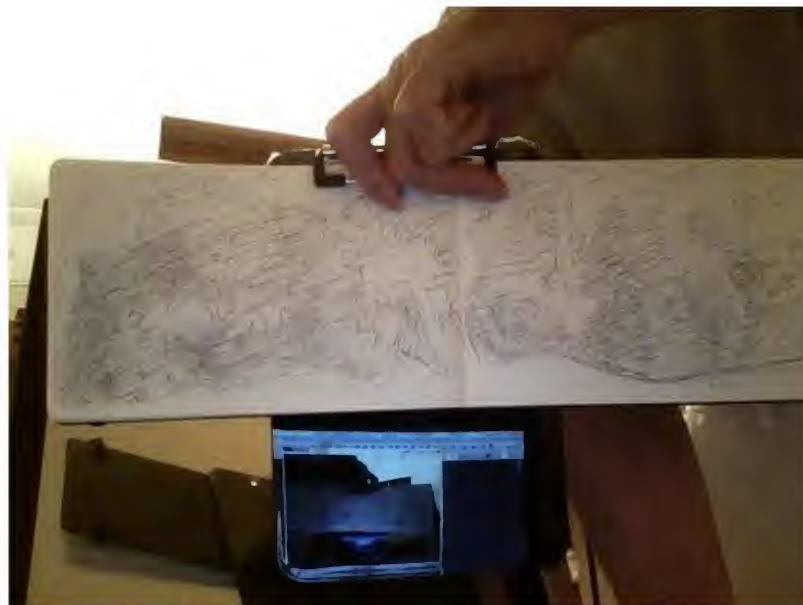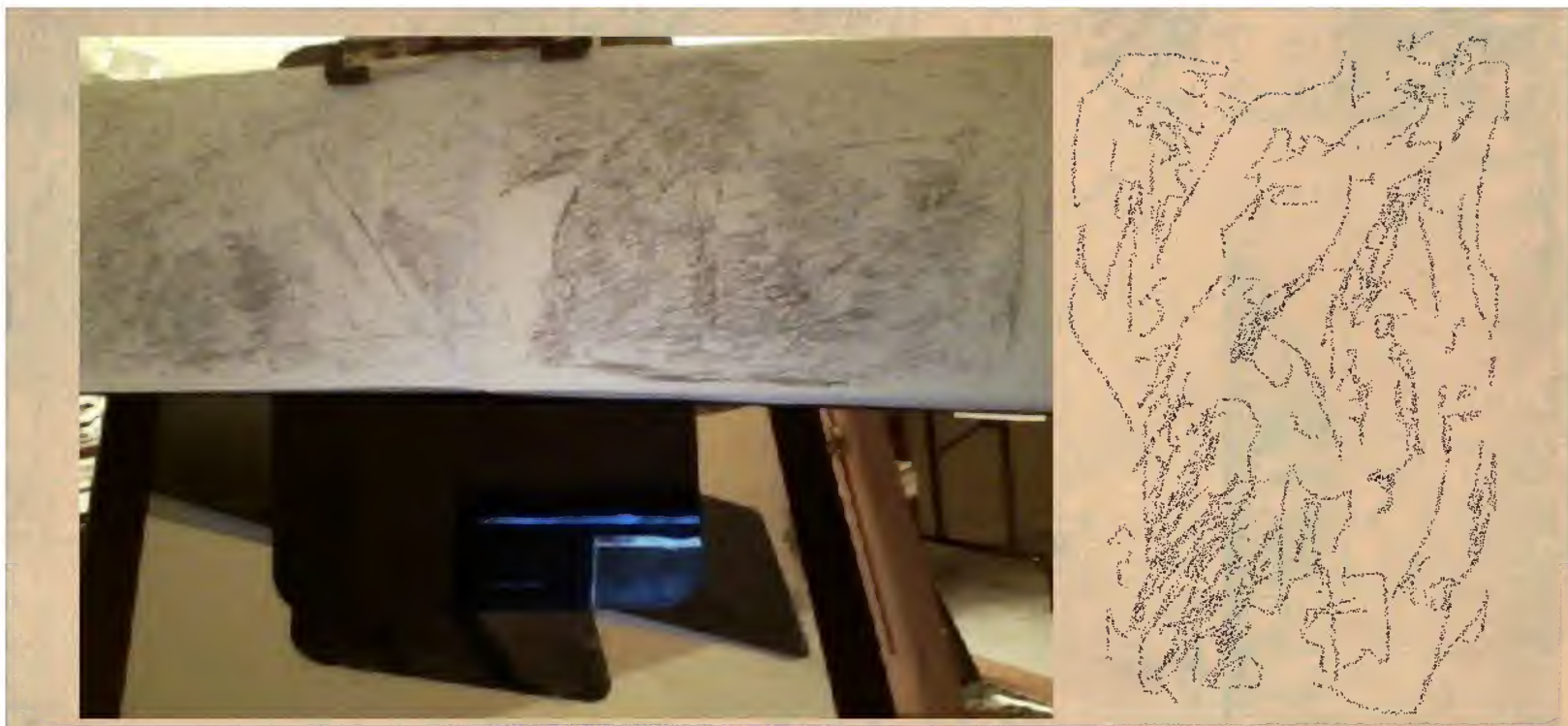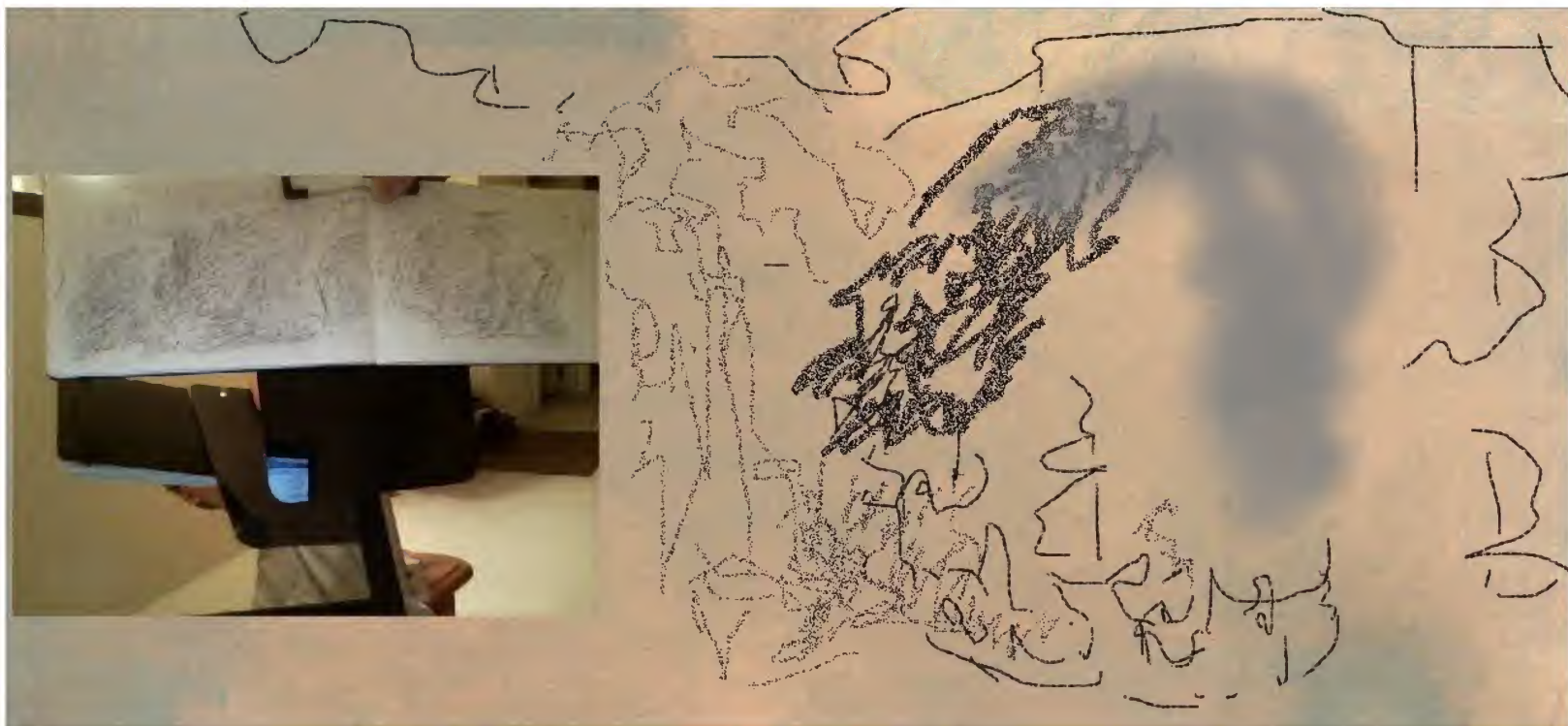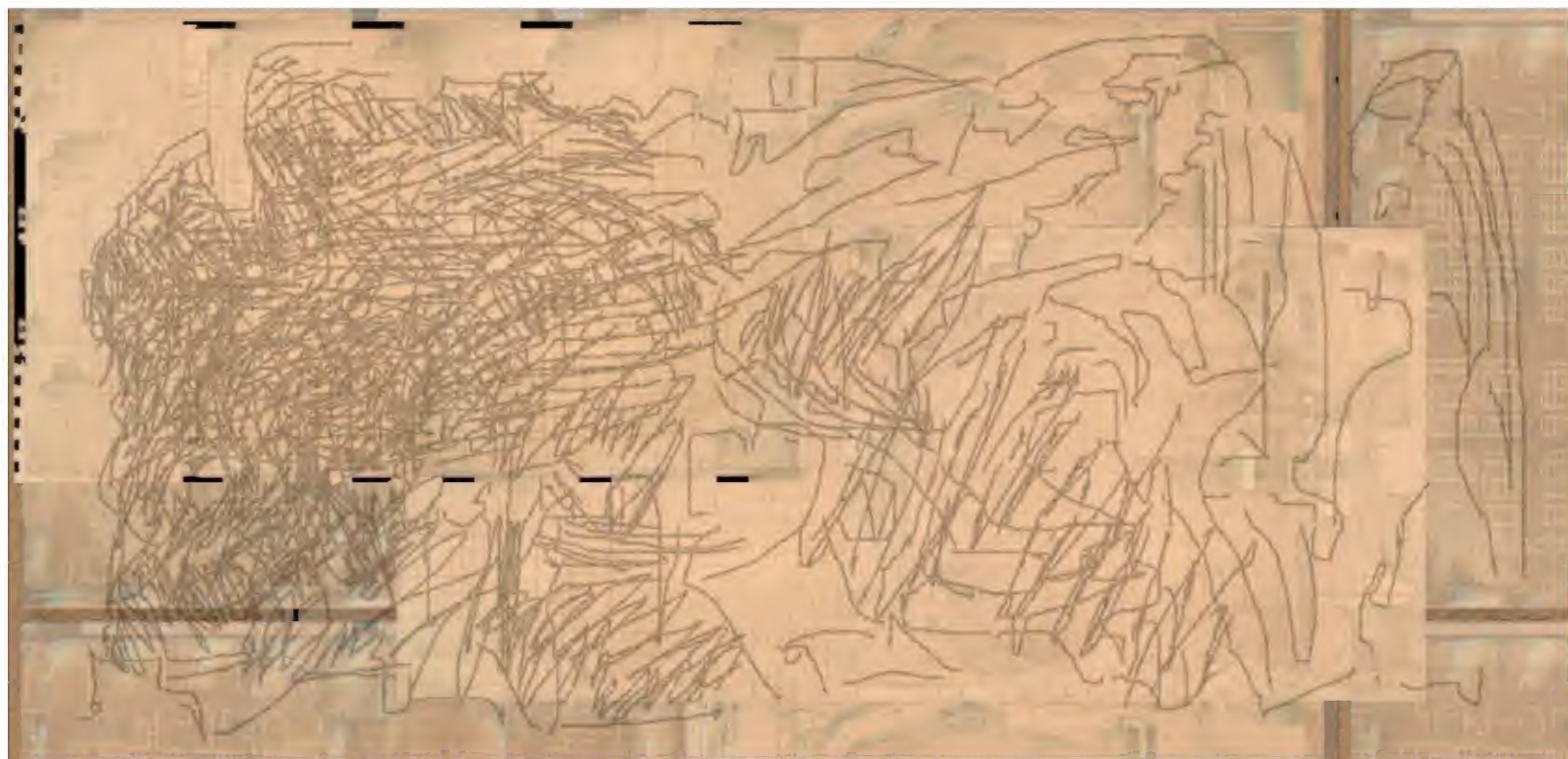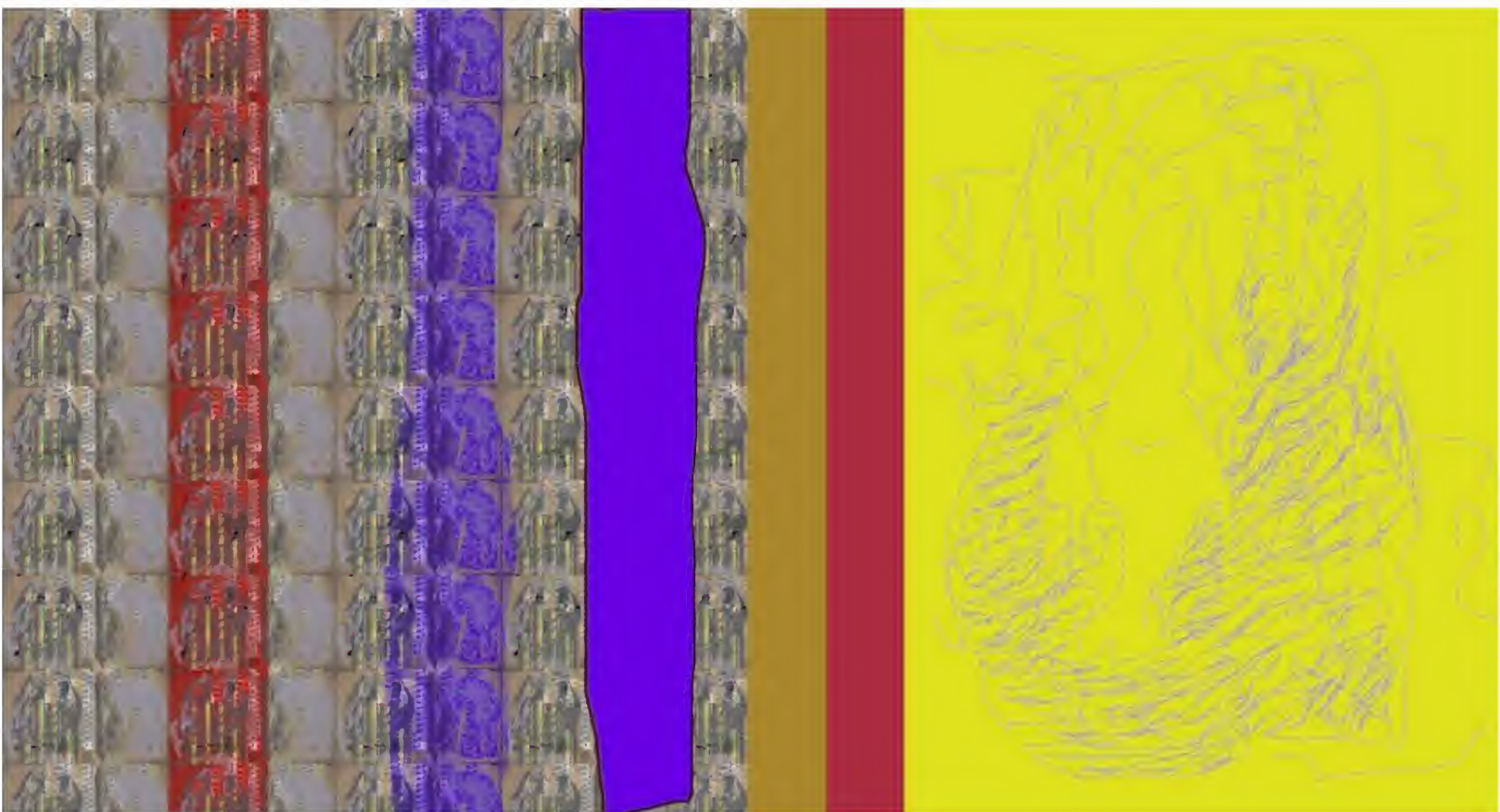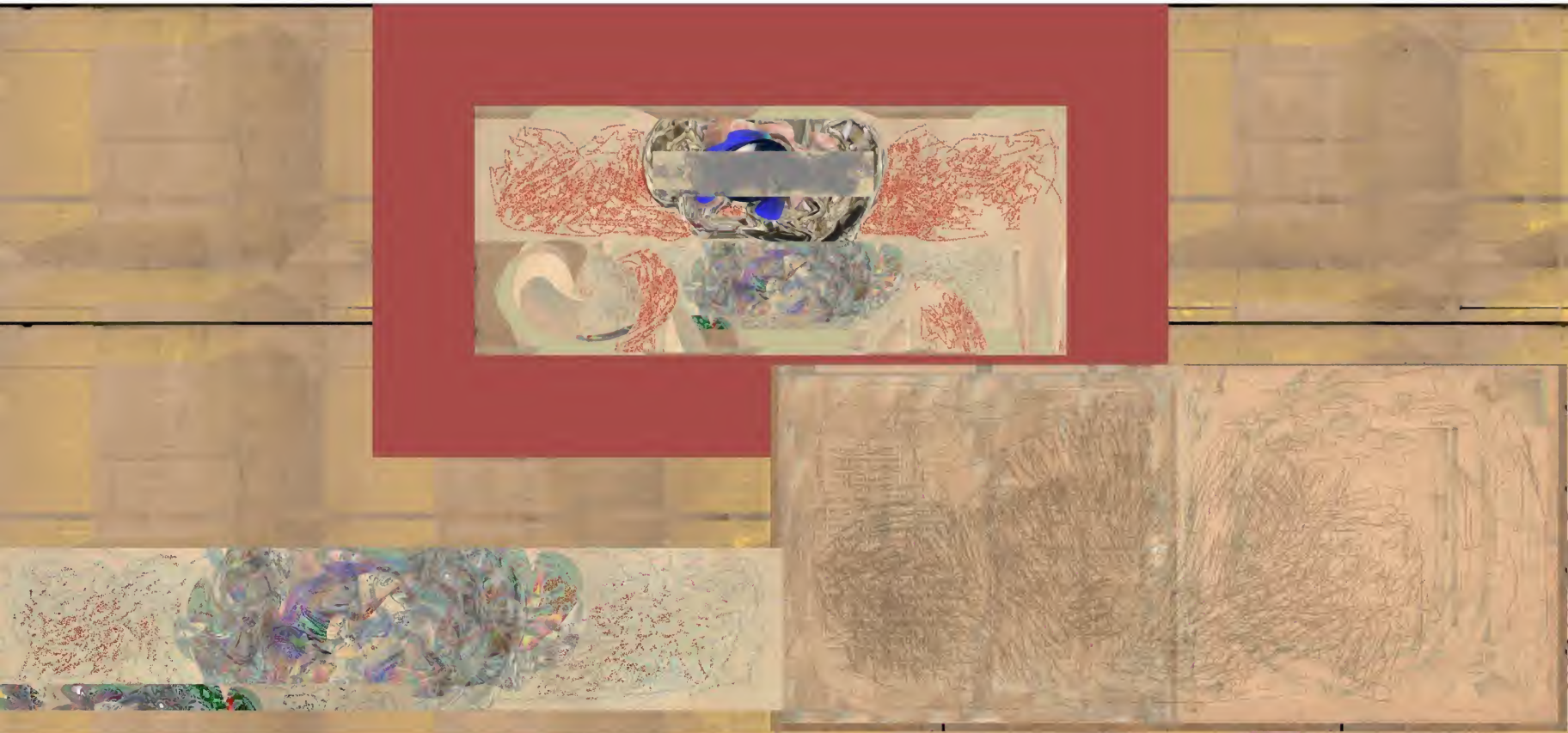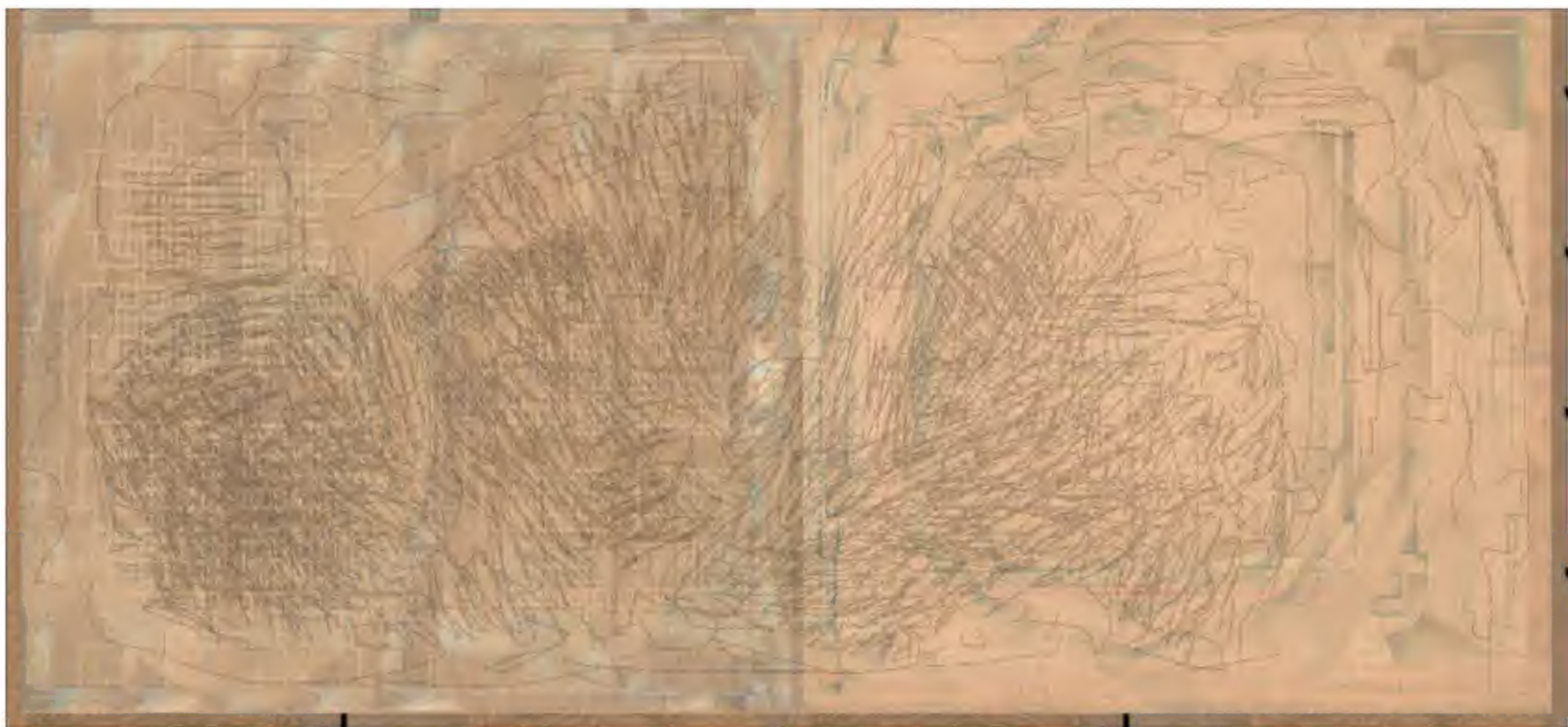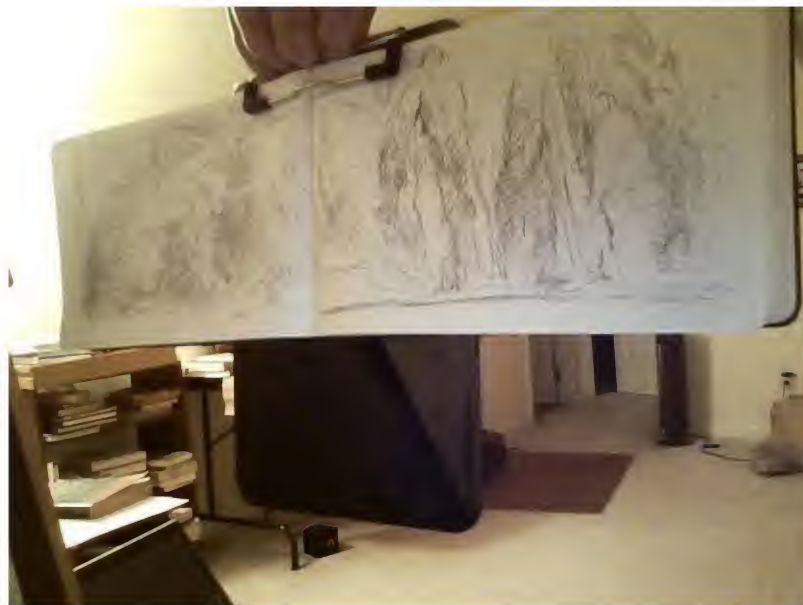
Here let a few artifacts fend in their own favor. The river felt she wanted salt. That was just where Brian came in. The country asked for bearspaw for dindin!

??
Here laughter acts finding their owner. The river flowed to salt. Thet was just where Orion comes on. The contrast forbears officer TinTin.
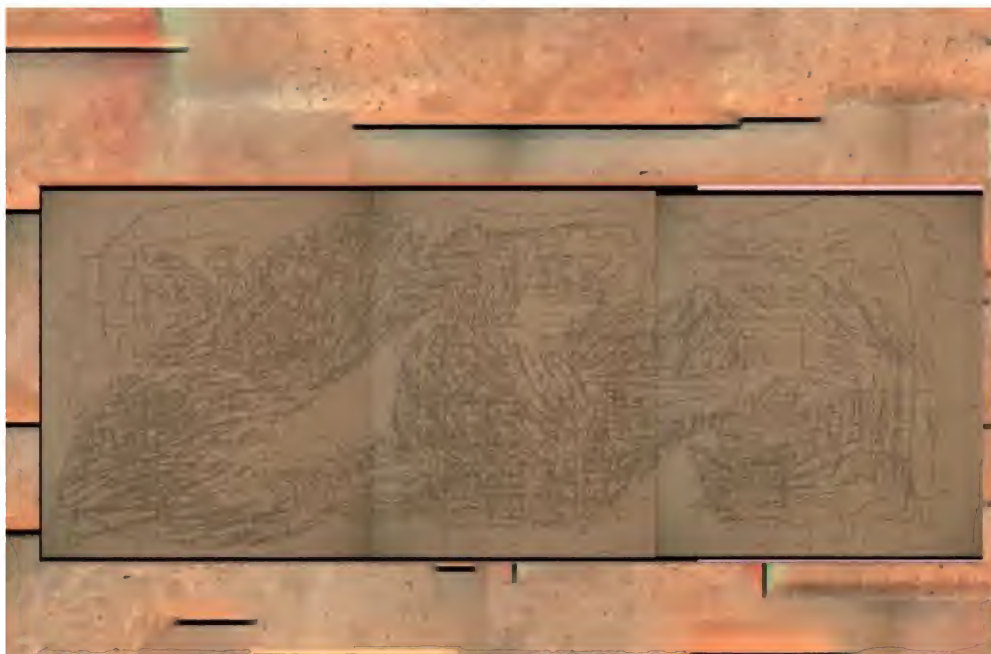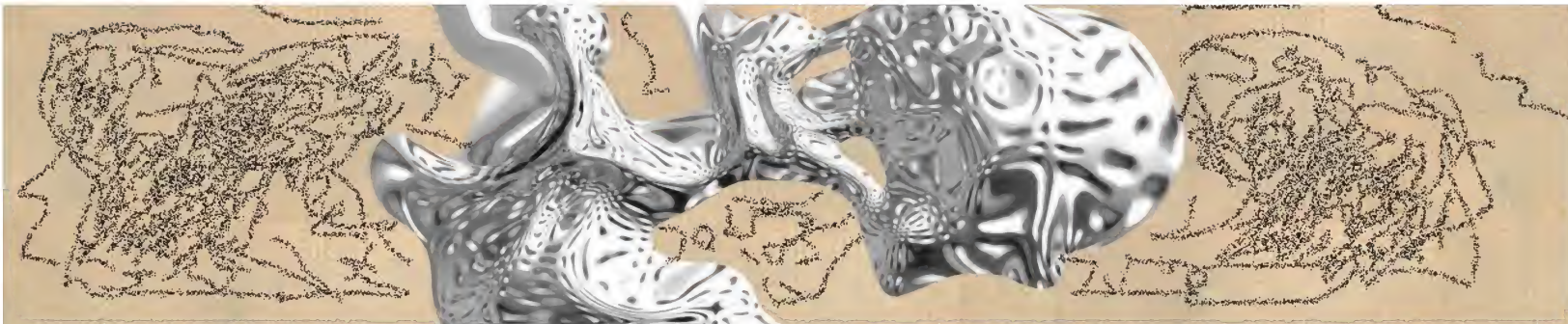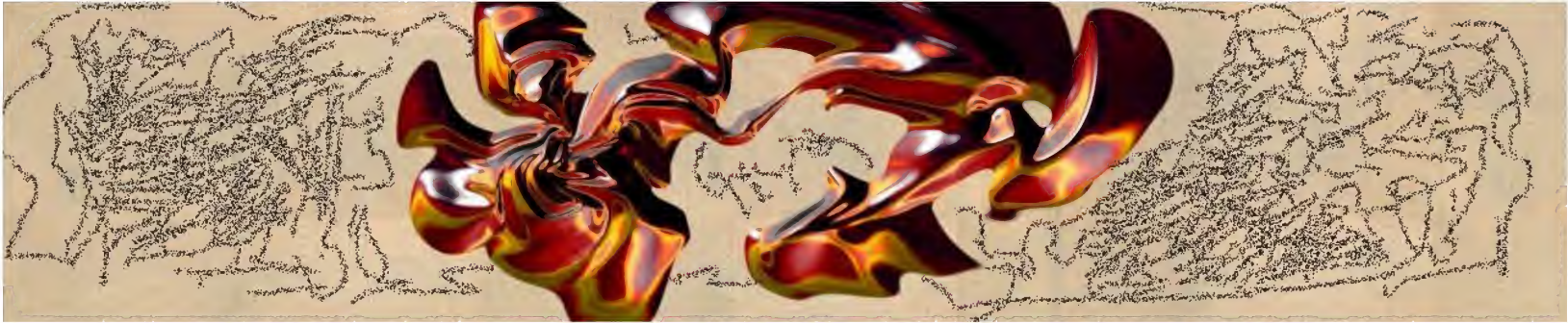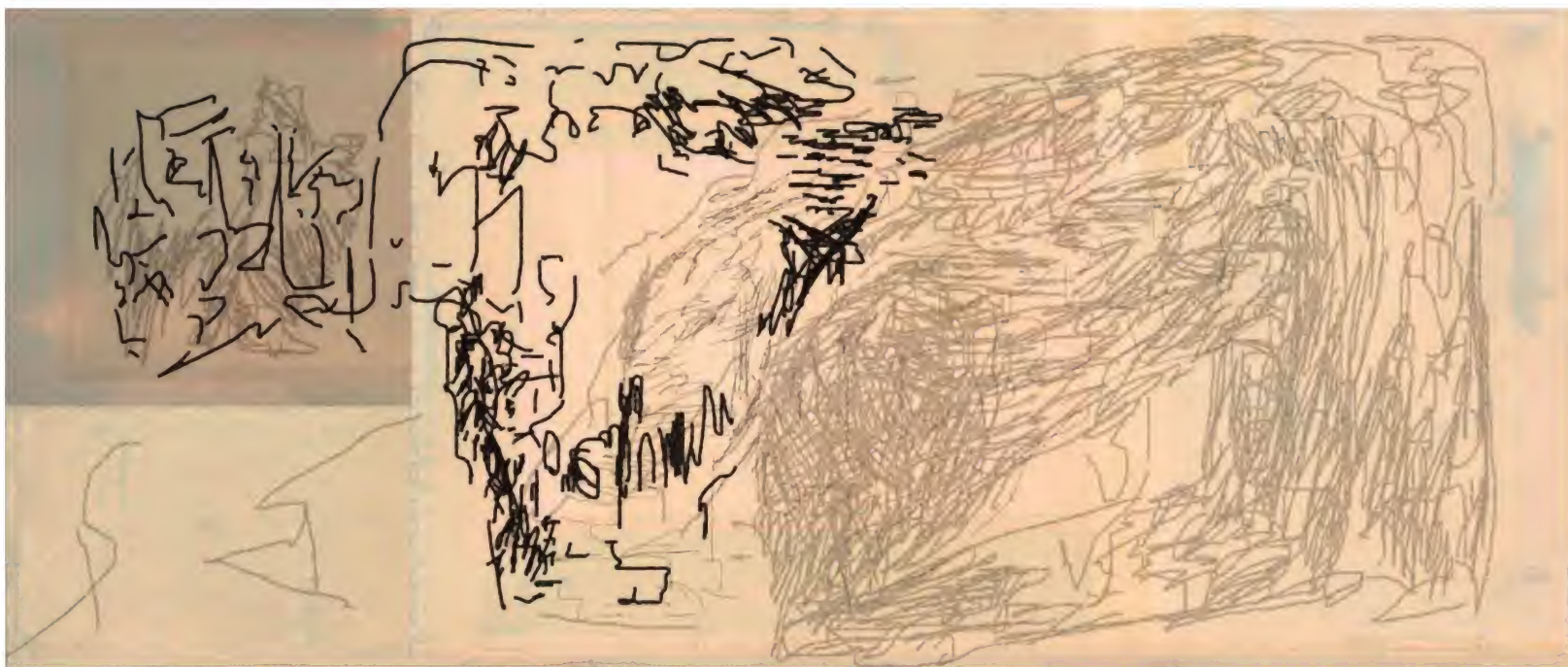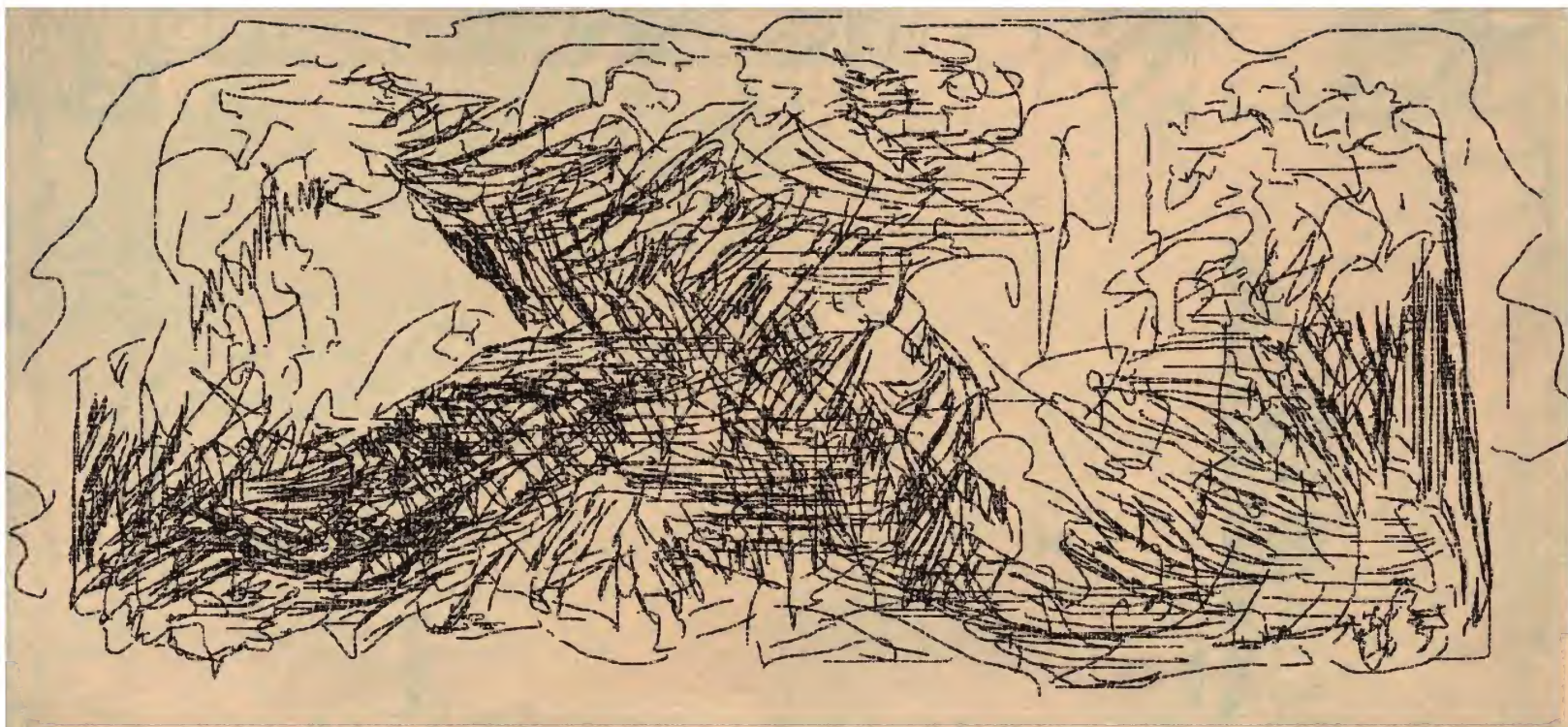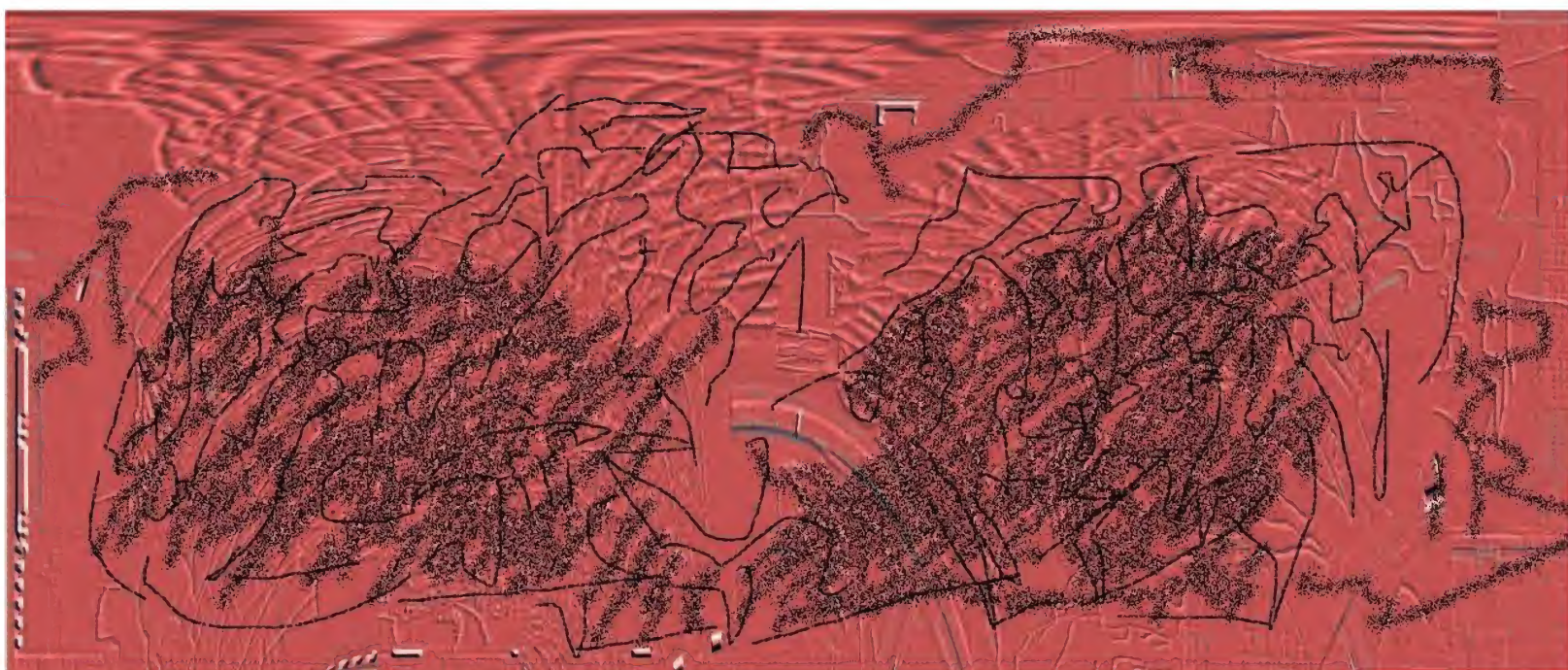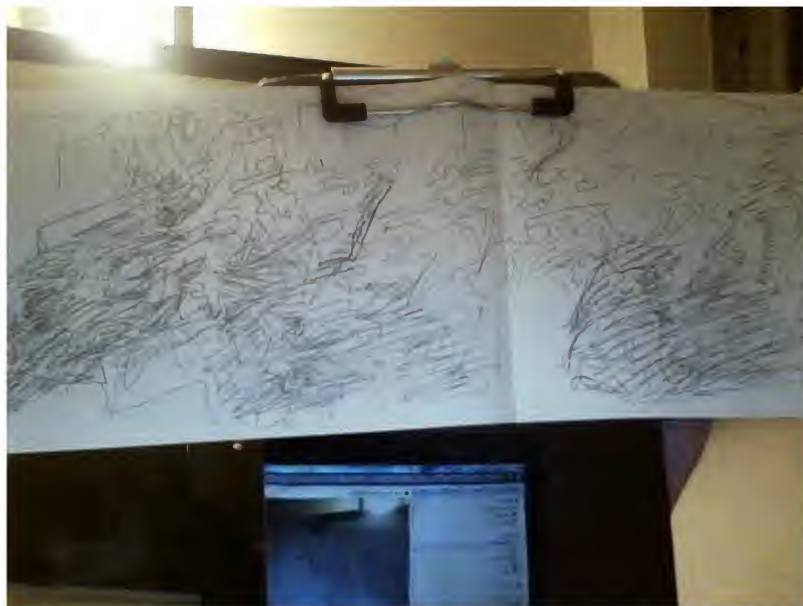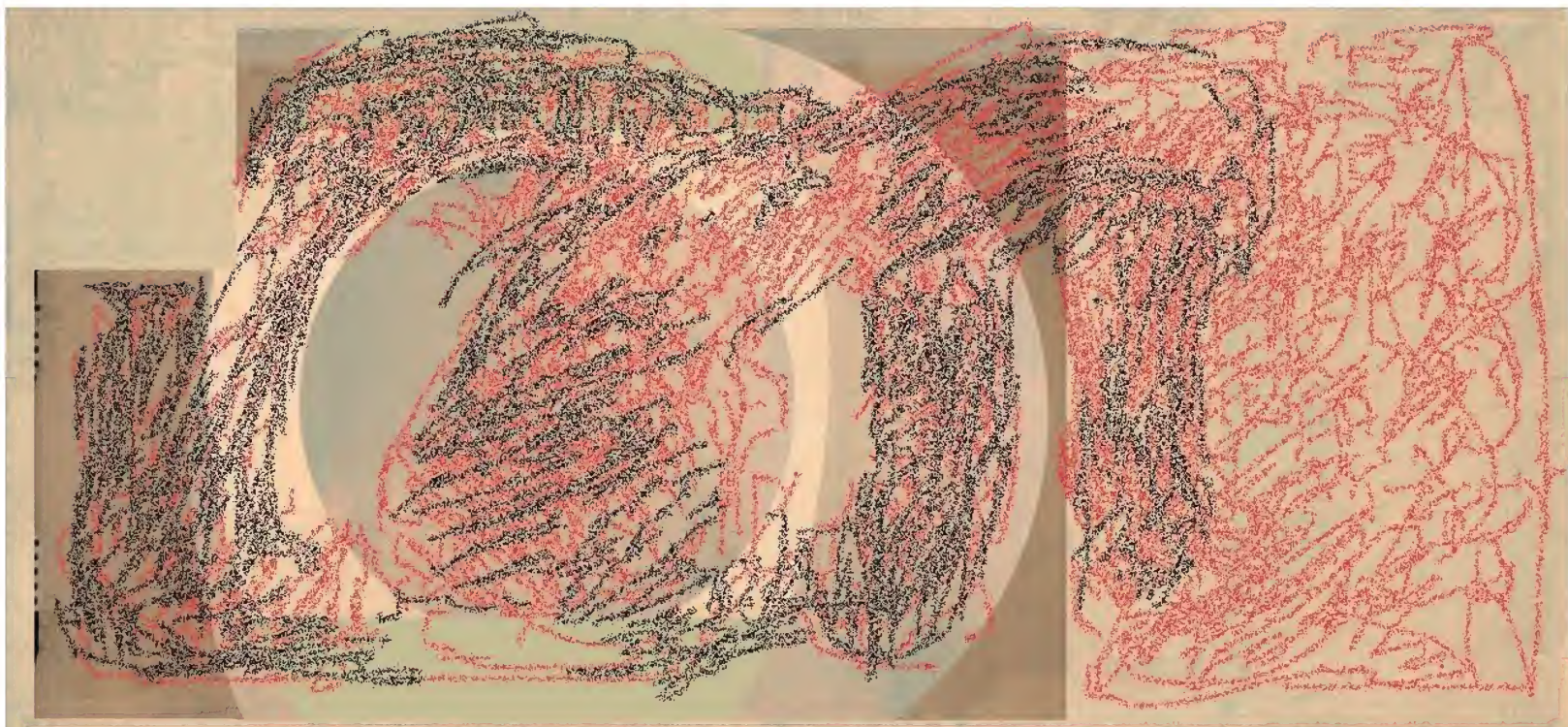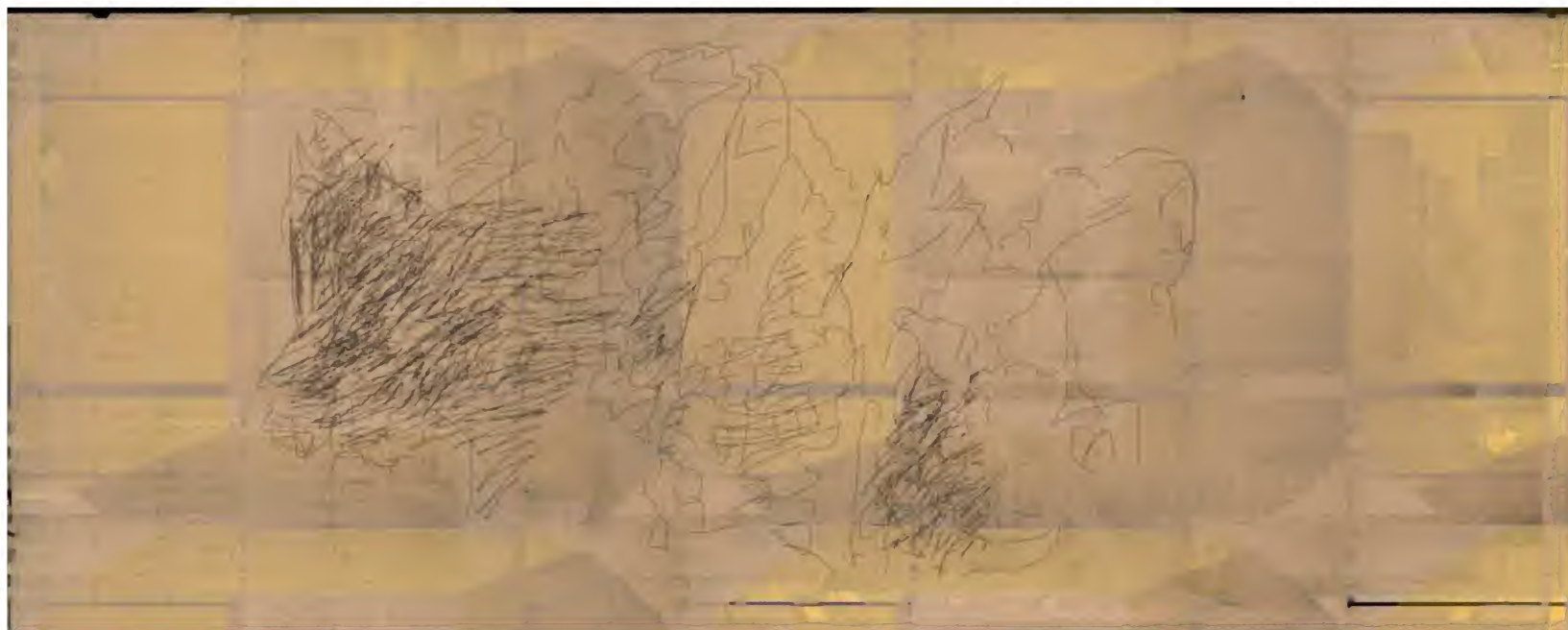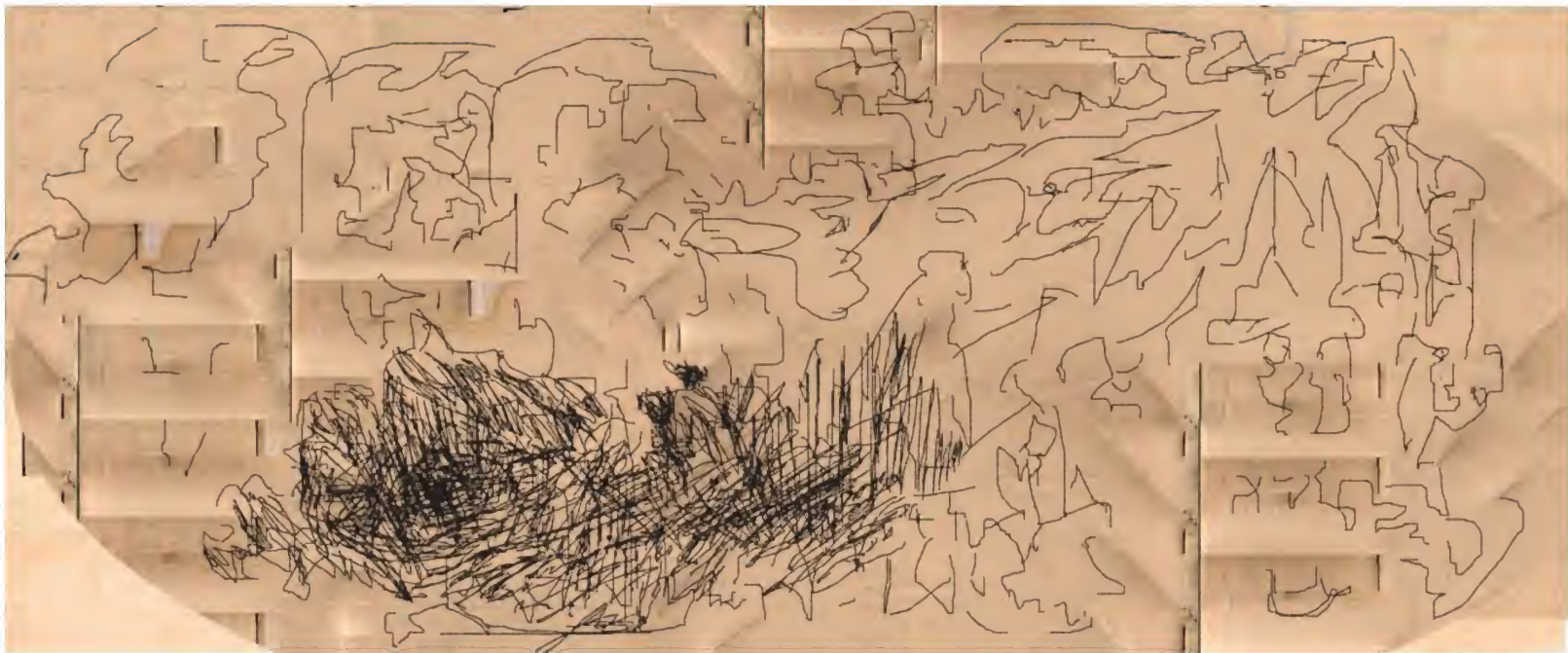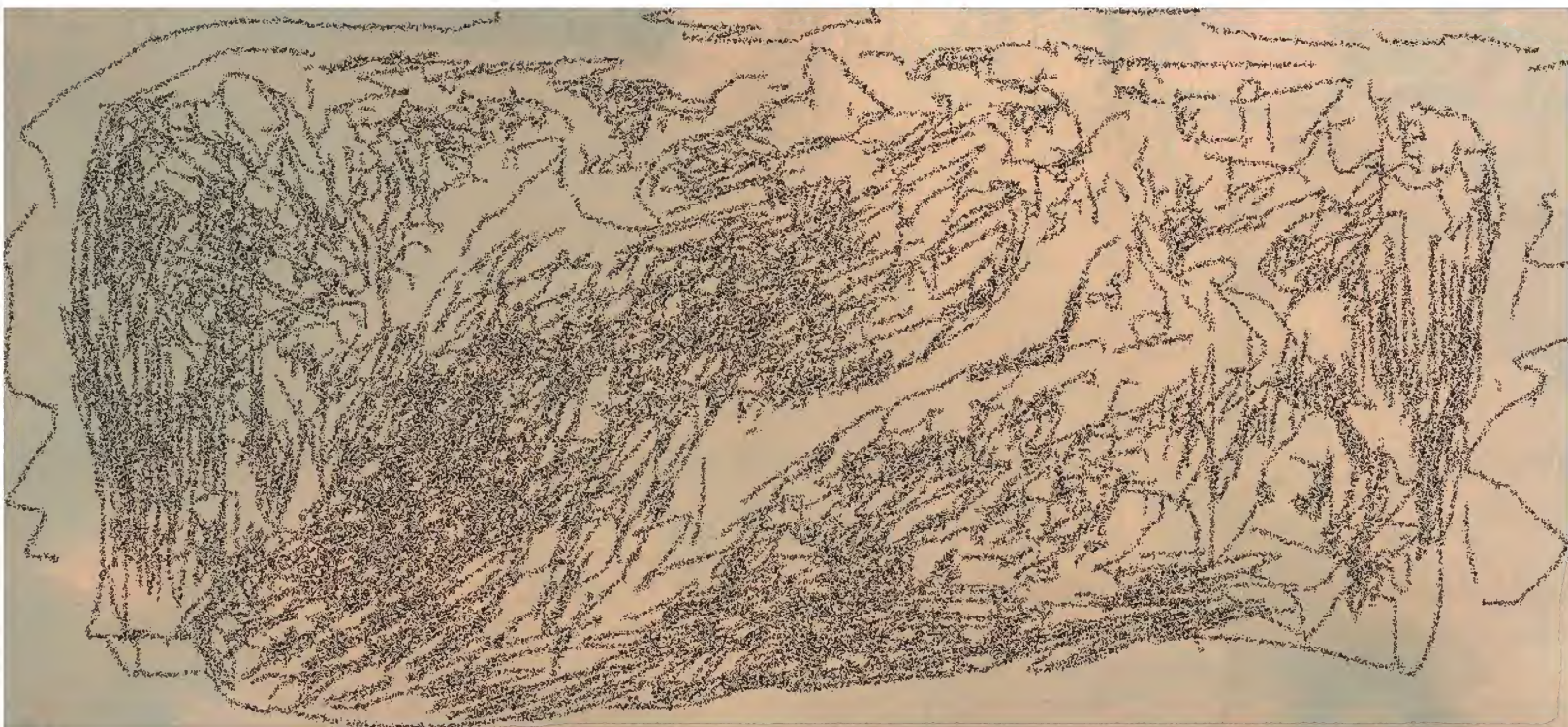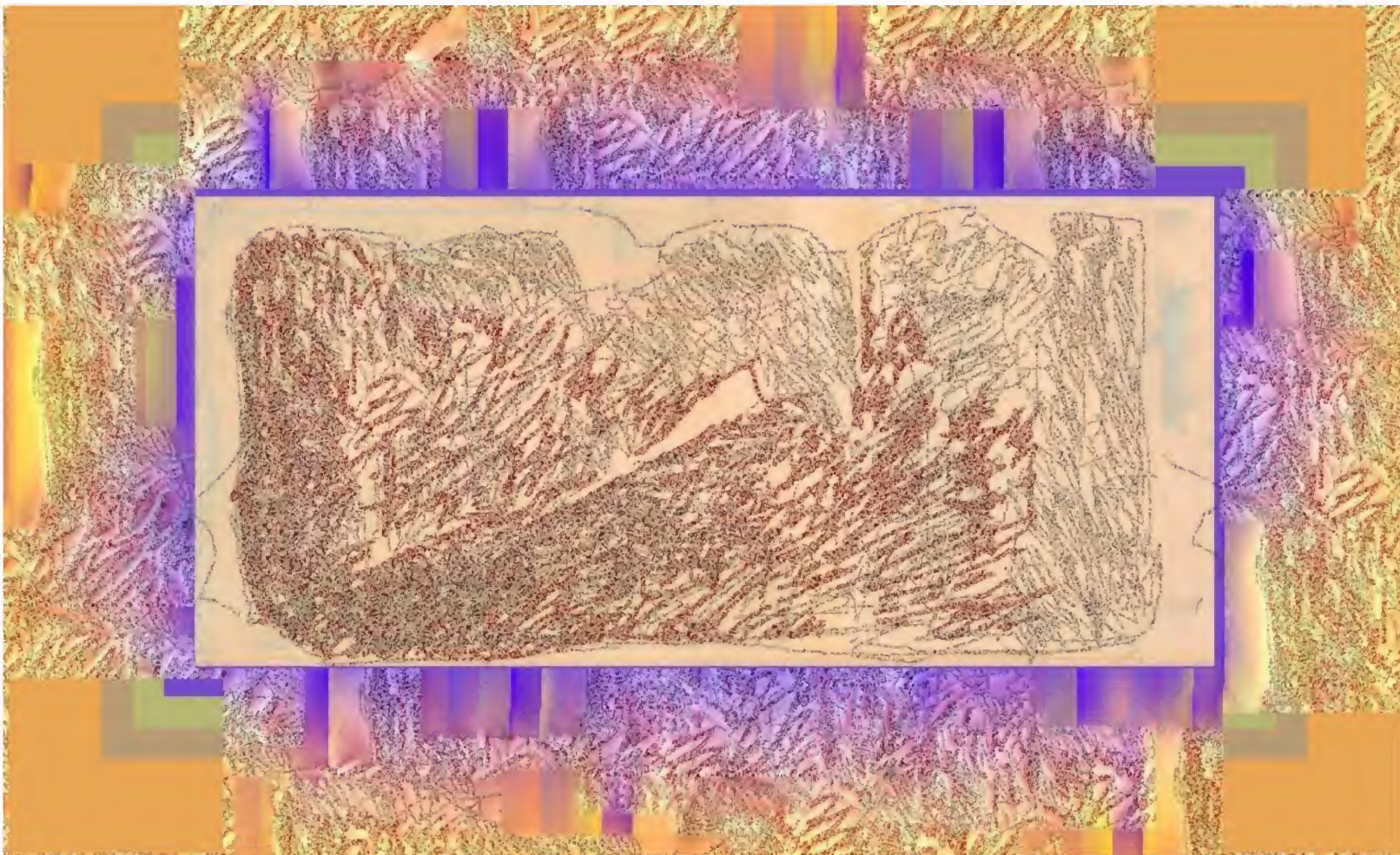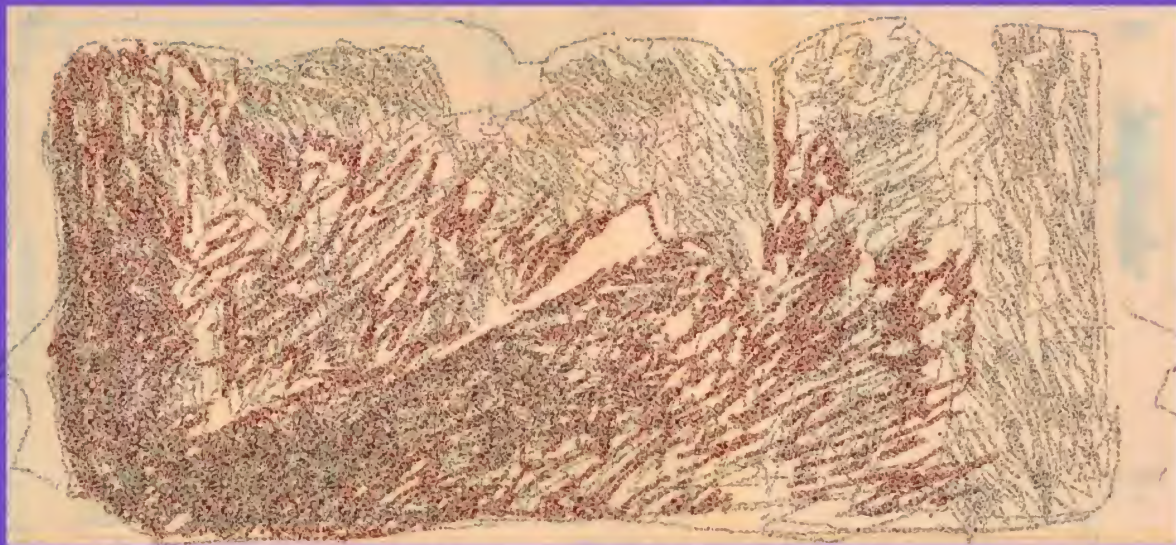
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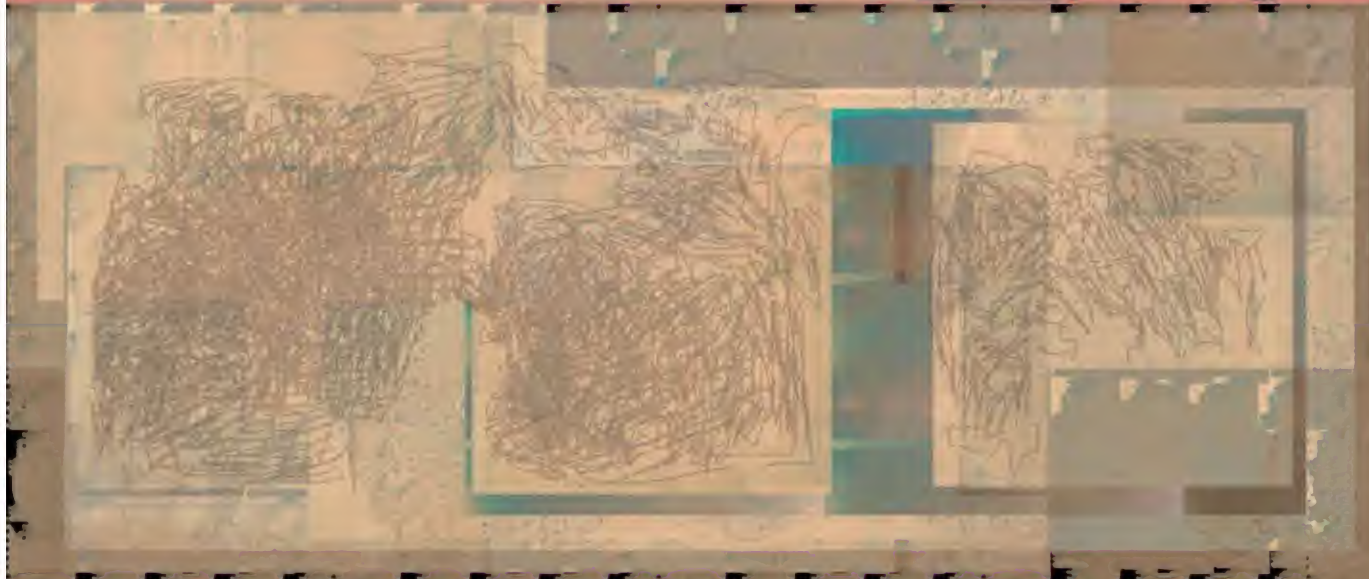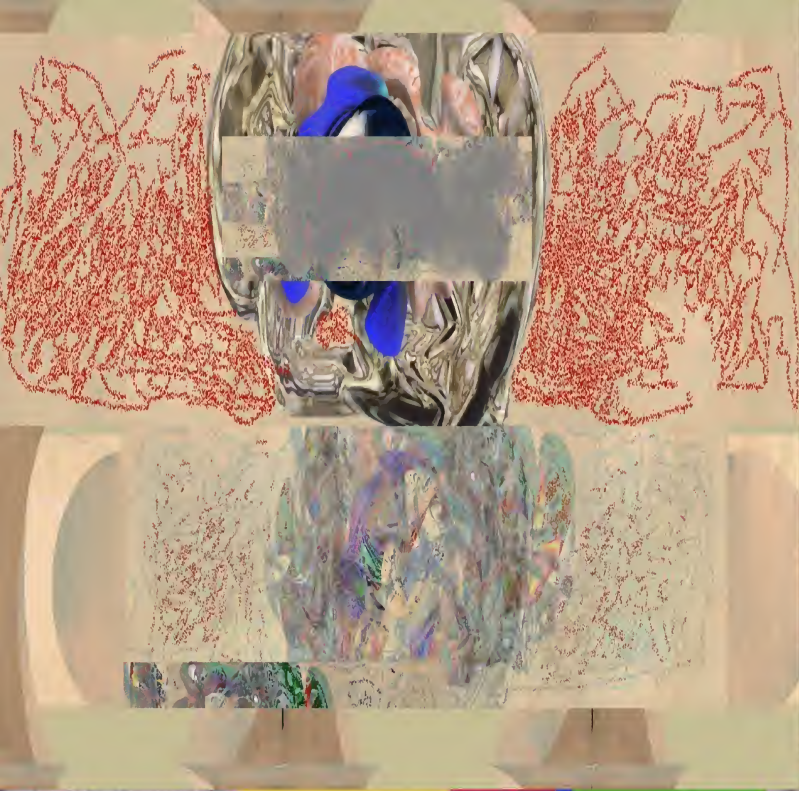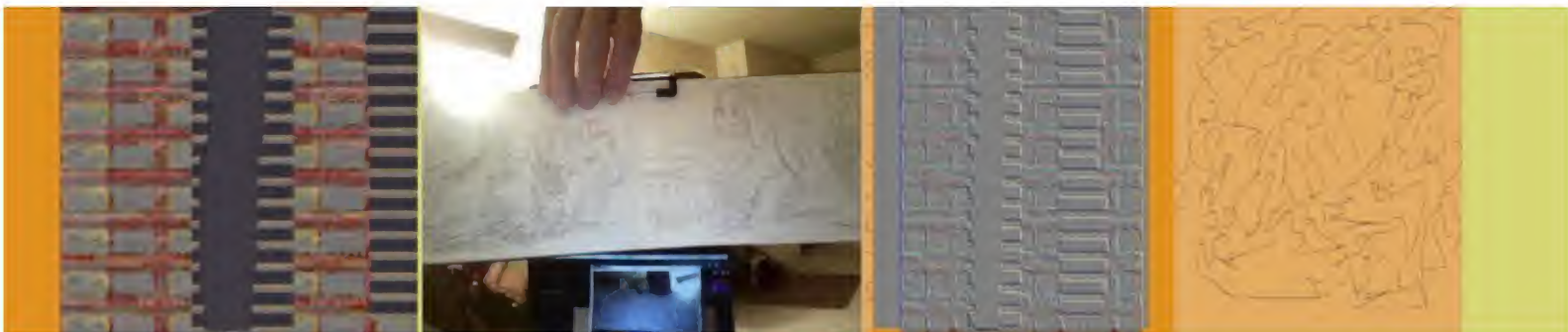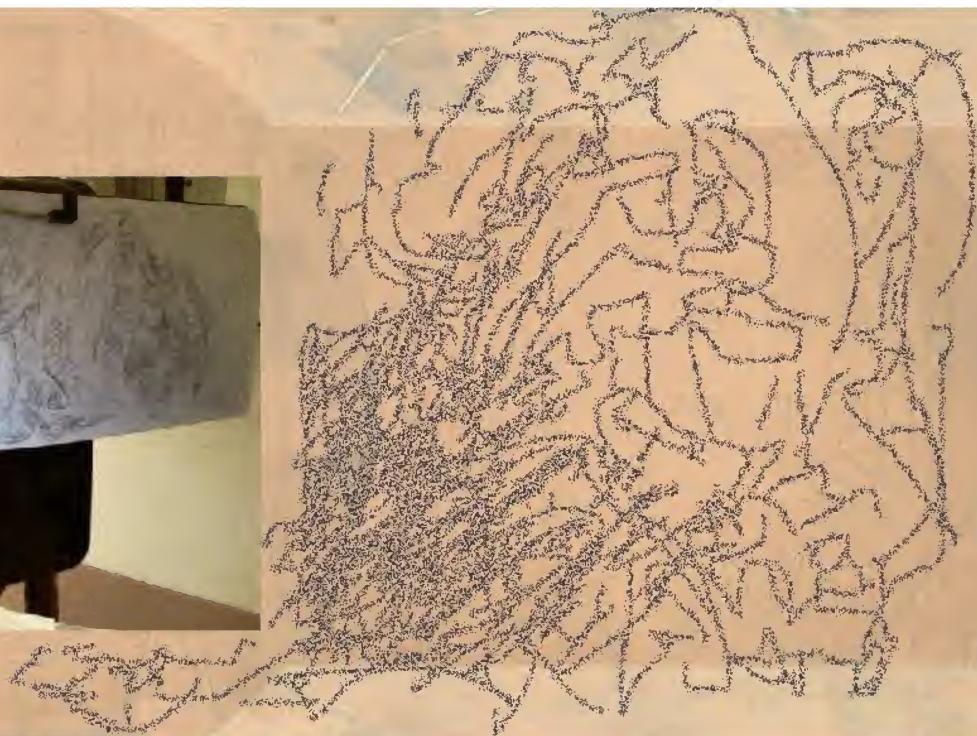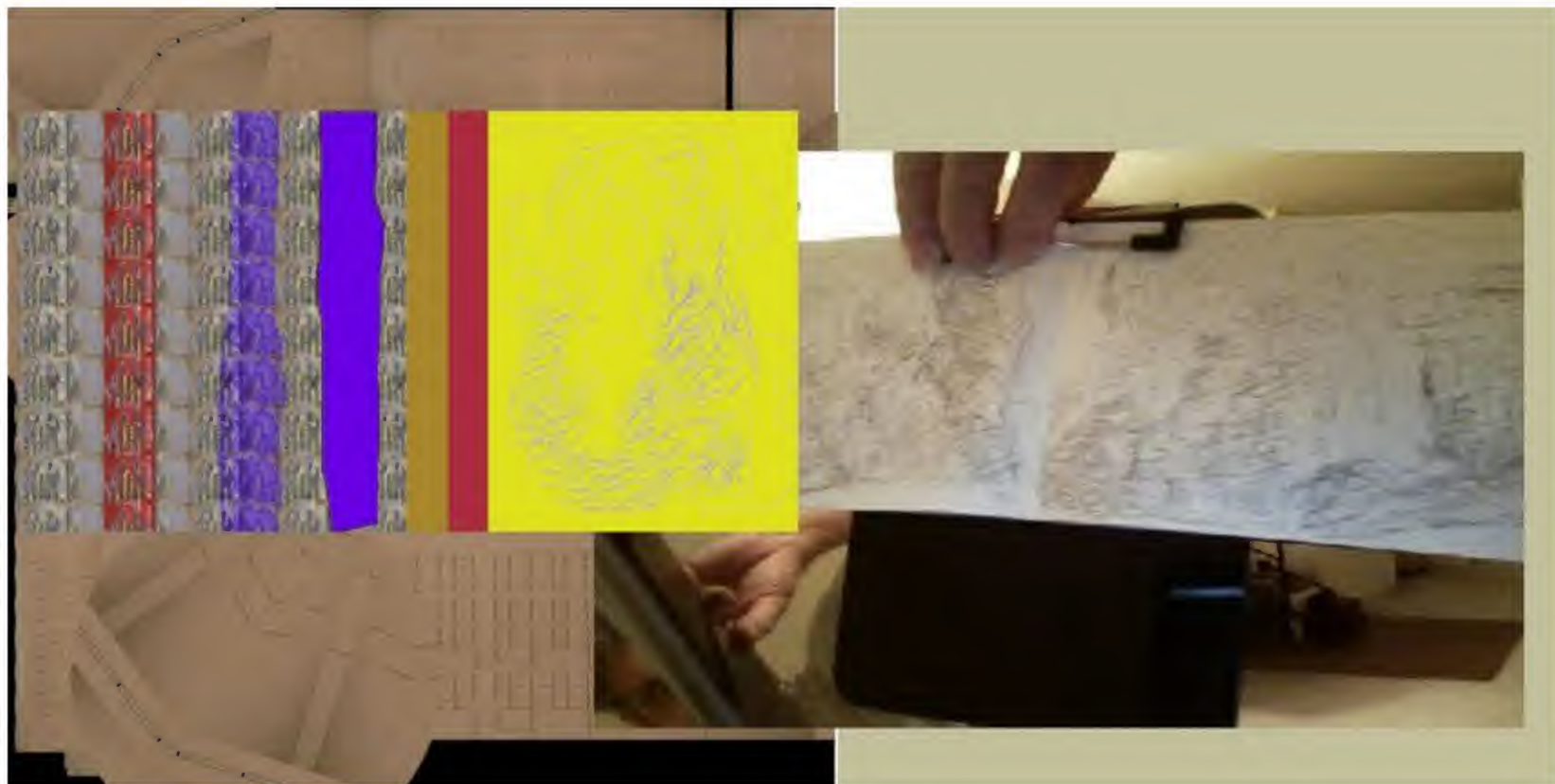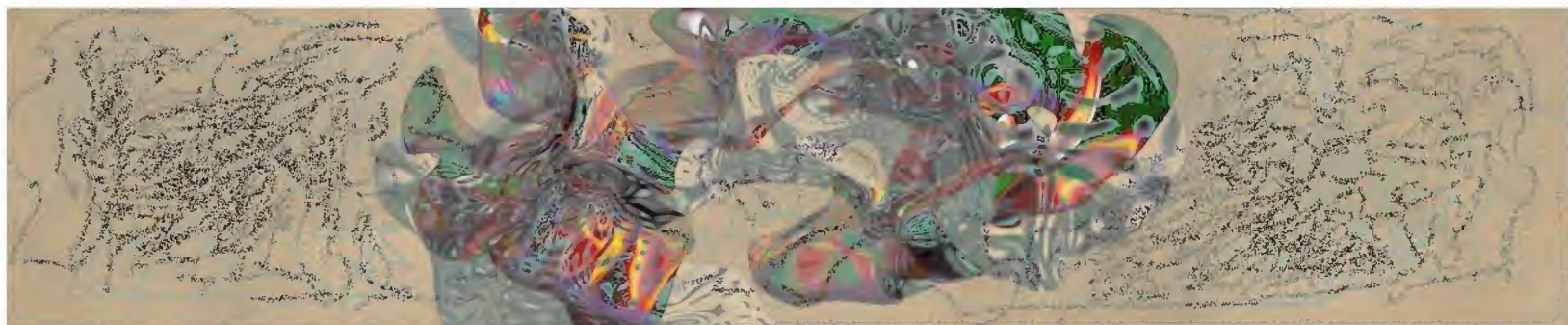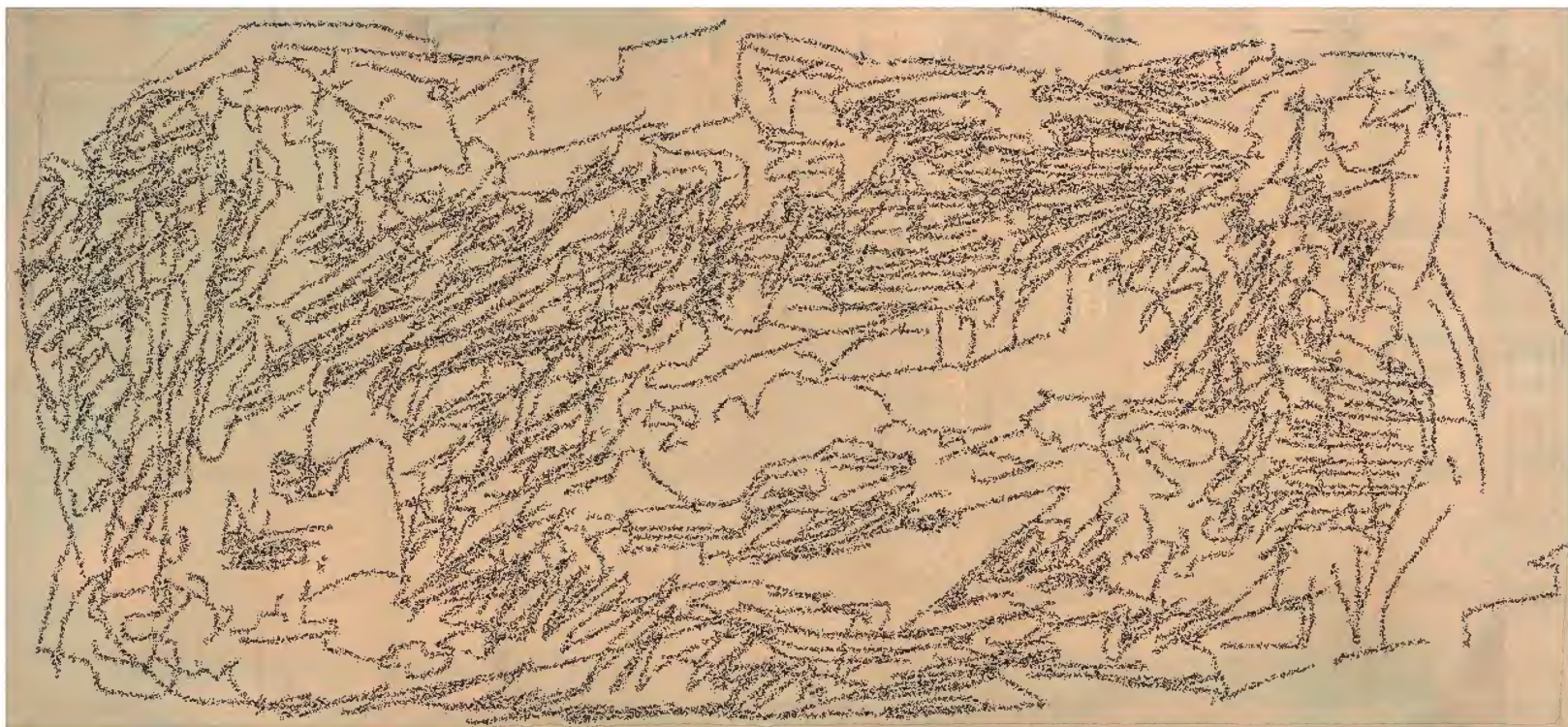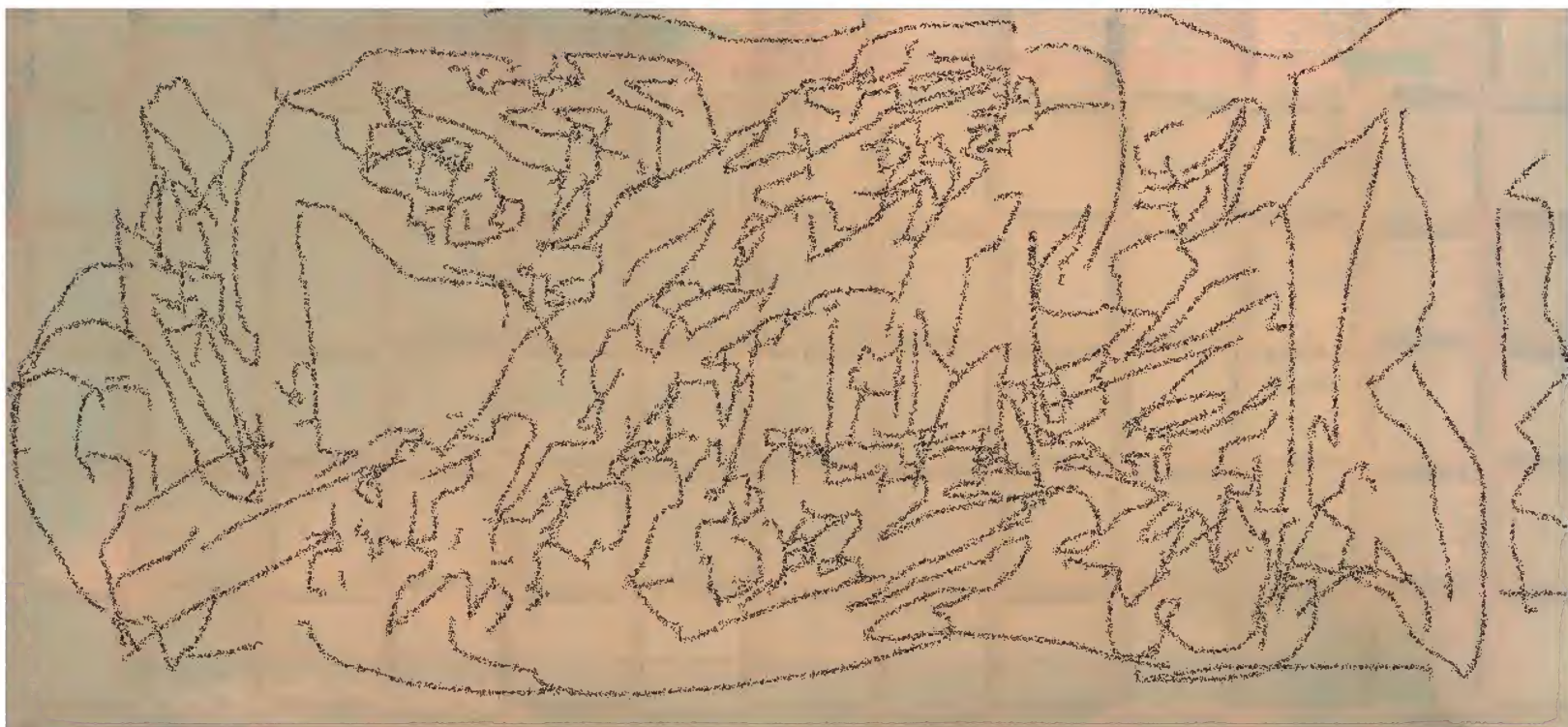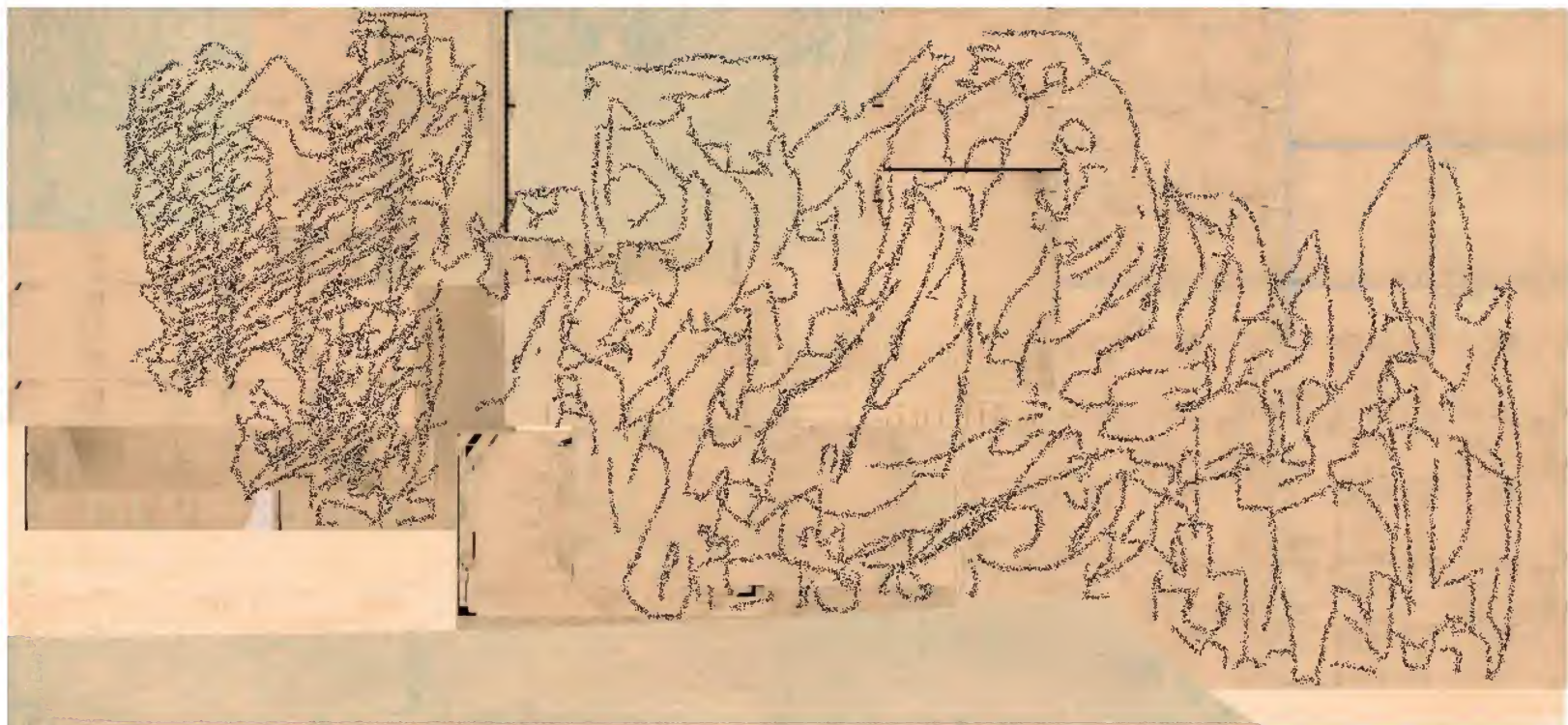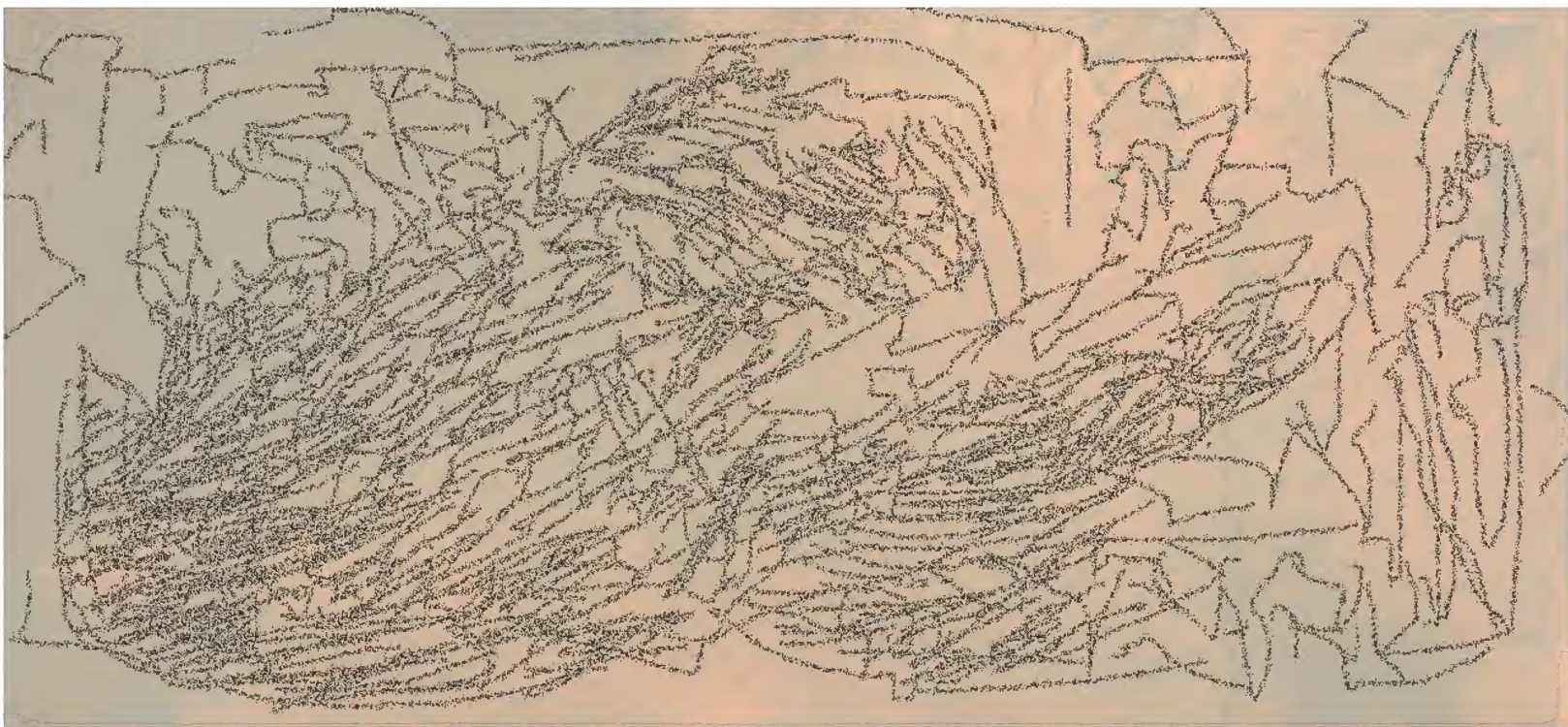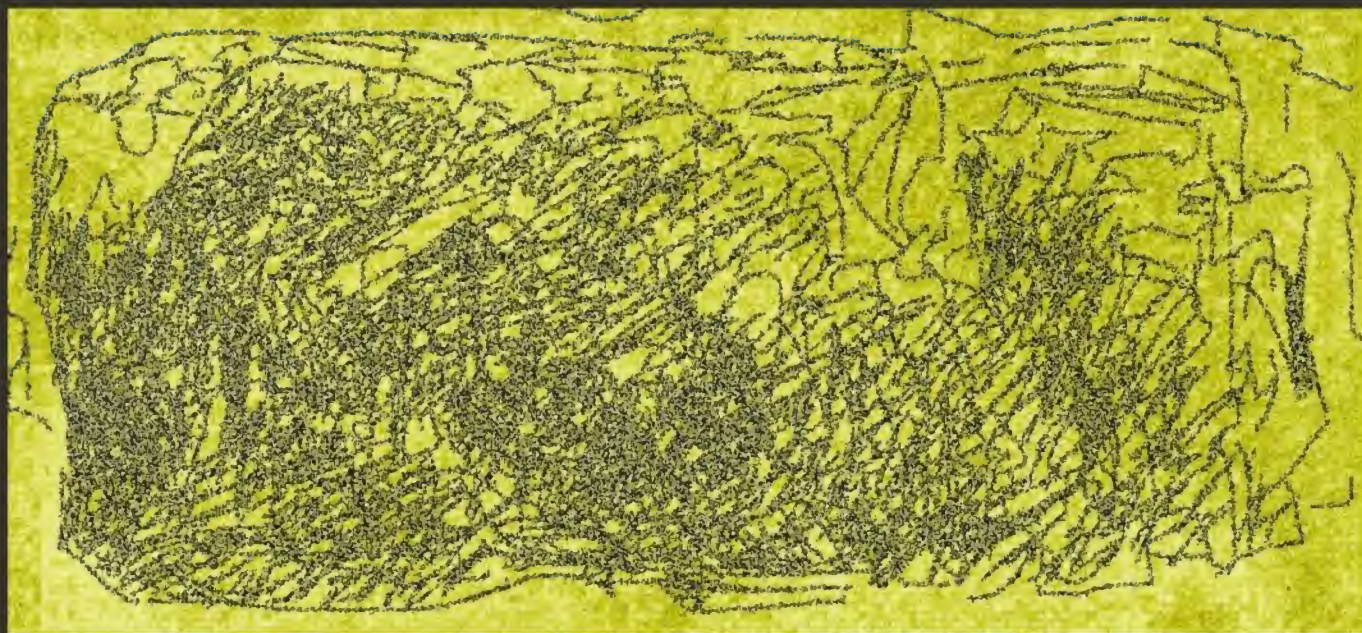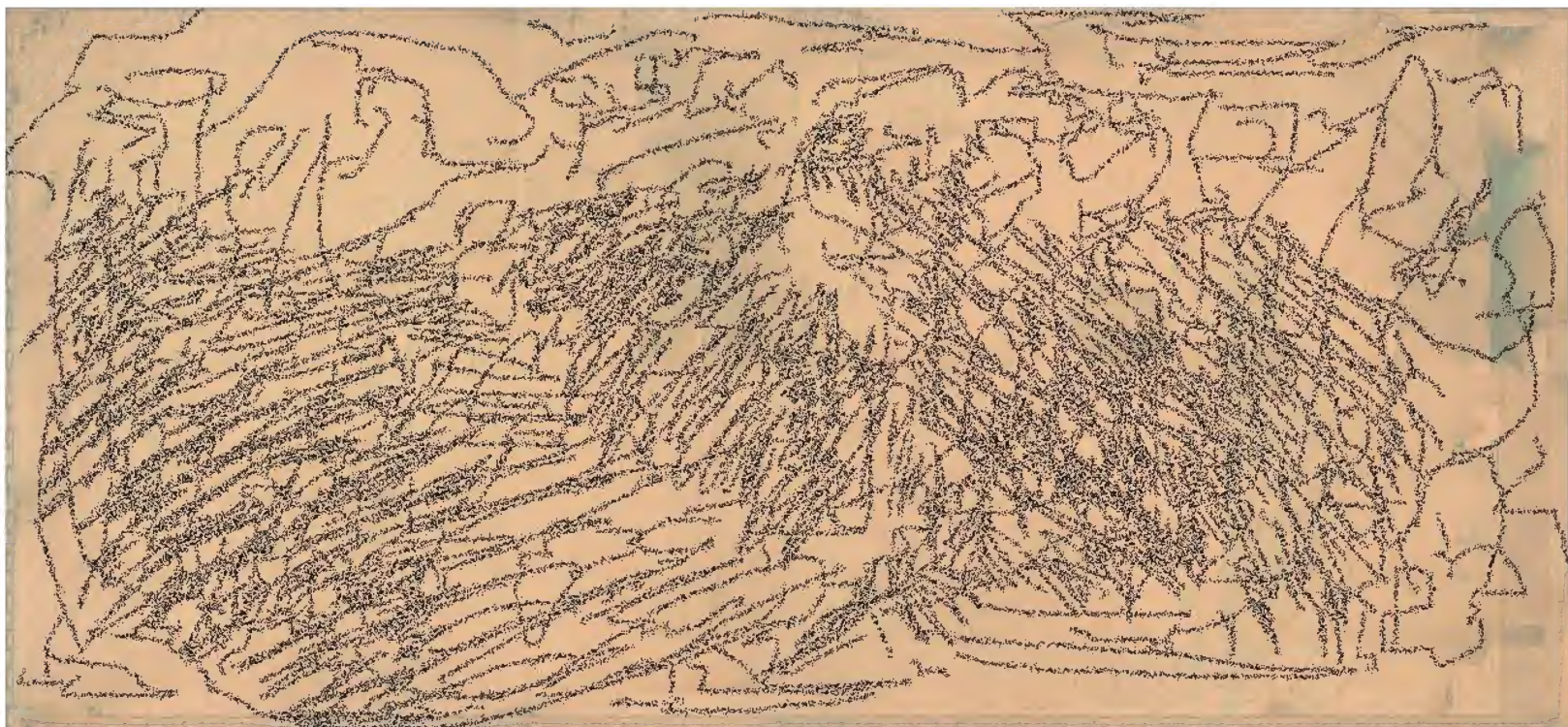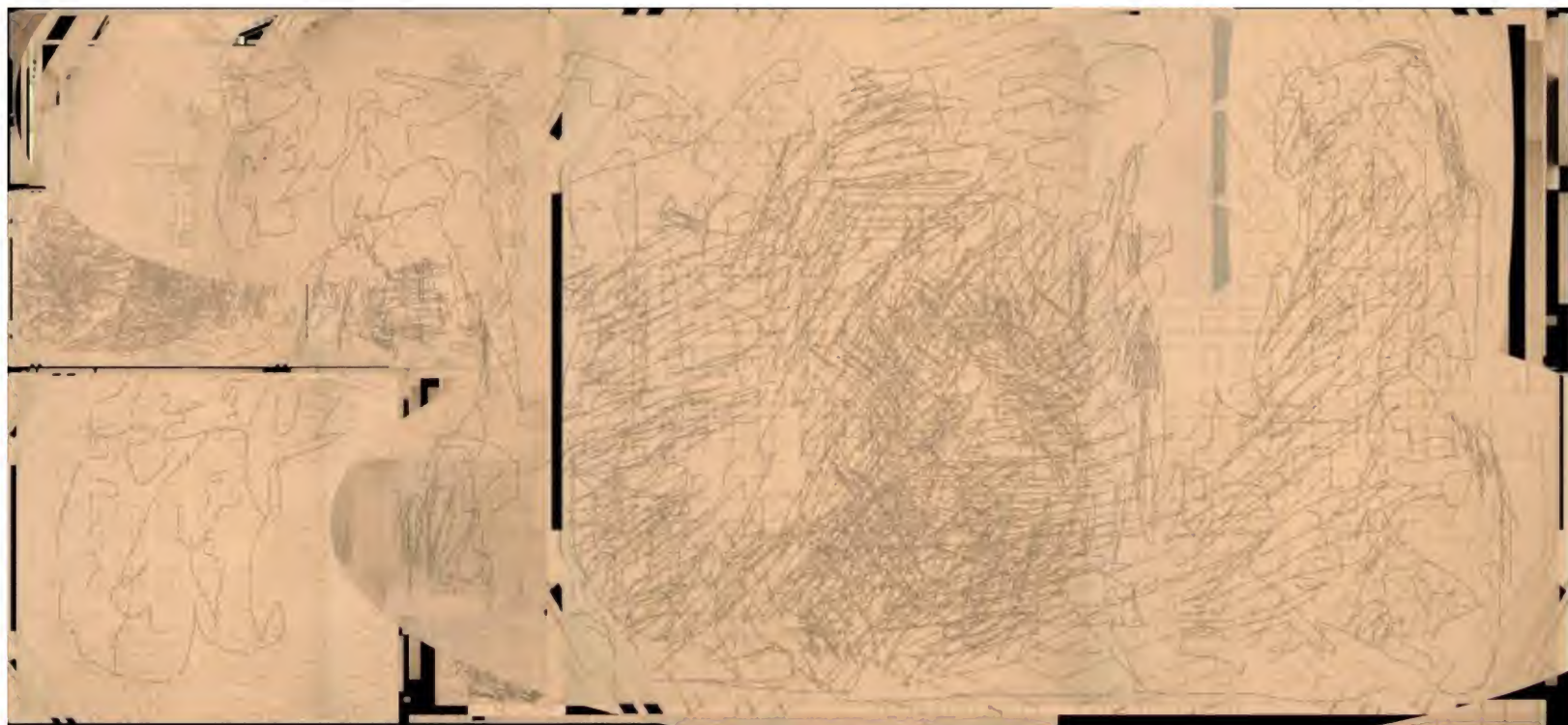
Towards expanding to poetics of
the PreSocratic chords to broader culturization by redefining the
category as PreDuchampian:

This raft of drawings is a personal
assimilation of the East West Axis by which a topesthesia I construct generated
by the experience of an exhibition of Forbidden City works is foci of
deconstruction towards the Ottoman empire Asiatic transmission of PreSocratic
formative interactivity arriving to Venice, and the contrasting route between those
Magi and the Castiglione and Genoese to
Yangchow generation of influence marked within China I believe very
interestingly in Quing classic Story of the Stone. https://archive.org/details/TractologyArtistsConnectometoMe1 (https:
//archive.org/details/TractologyArtistsConnectometoMe1)

My
drawing mode are cognates of Asian carpentry given over to a wheel like
abstraction and as the work progresses many overlays to this process are
distributed over a grid matrix which itself begins to fold and become a matrix,
as does the figure, I hold open, in one
frequent process argument, areas to a holding zone, like drawing with a
flashlight, think of a "text box", and in this holding pattern then may
substitute all manner of arguments which make of the matrix this masking
procedure, its alterations reflect on another principle: wet and dry etching
which are terms by which an alloy or material may have removed elements of the
isotropic or anisotropic vectoring, I use various interpellation stripping away
processes over the amalgamates, these may be centrifugal or polarization
arguments, gels, buttons, and so forth... a wet etching means in the material
world a fluid or plasma etchant, a dry etching is by means of gases or
concentrated light beam: I there fore consider the streaming or holding pattern
marking a kind of dry etch….

2 Text Drawing Hermeneutics

The virtuality of the drawing is meant, like Joyce's Finnegans Wake parody of Vice's time line to give a version, the first markings are like cutting and carving in culture implementation of the geological culture of stone, in geology stone of more amorphic nature evolves from mud and in the next layer of markings a caulking and wax modelling now alternate carving is like the seafaring nations and the movement towards alloysis or interdisciplinary and international contact, in the strokes that are a kind of release the sense of alloy is indicated… these are the simpler sheets, the more involved ones play with complex mirrorings of the various building up processes.

One is only looking for the way the creative is…. with Heraclitus whom I put into my own words in that preliminary: (one is…) the tautology between one- and only is the calculated risk within the understanding which in his case relate "shares" or the elements of fate broadly considered as they return and depart between that too large to understand and that too small to see. Through a series of tropes between levels of understanding he engages the constructive semiotics of reading towards the moments of realization over all.. I would say his is the heritage of the necessity by which we understand in a kind of thought experiment now metaphysics reconnoitered to virtuality…

Thus Finnegans Wake and Heraclitus are works which play with translating the world of time, the world of appearances to the corpus of the mind: I am always interested in (post) illustrating not one, but two texts, this method of projection allows me to replace photography with drawing. (Matisse – "I do not draw things but the difference between them") In the past I have been interested in comparing the Story of the Stone with Stone Mountain i.e. Cao XingJian and Gao Xingjian who critiqued ancient and contemporary Chinese culture respectively in a similar art mode and mood, and also Tod Cronan and Mieke Bal of Against Affective Abstraction per TC and Quoting Caravaggio: A Preposterous History per MB…. In which they essentially approach semiotics in a contrasting appreciation of rhetoric.
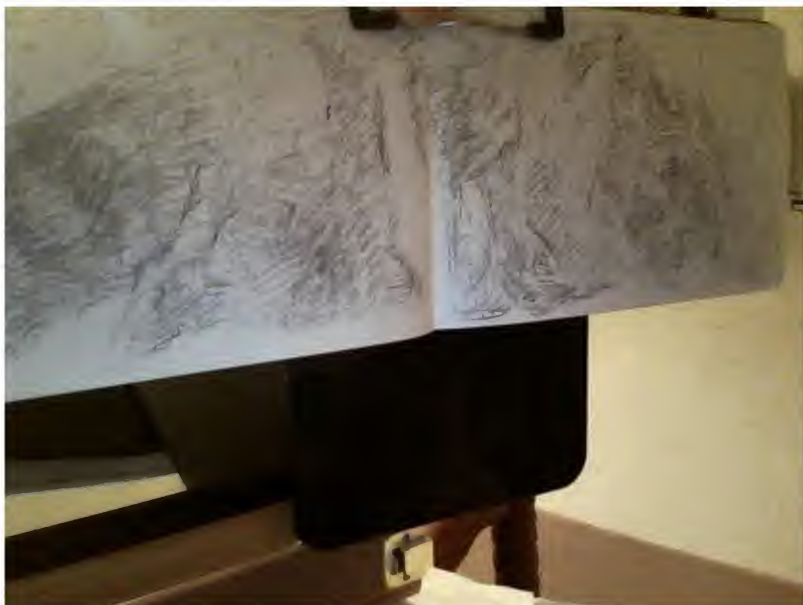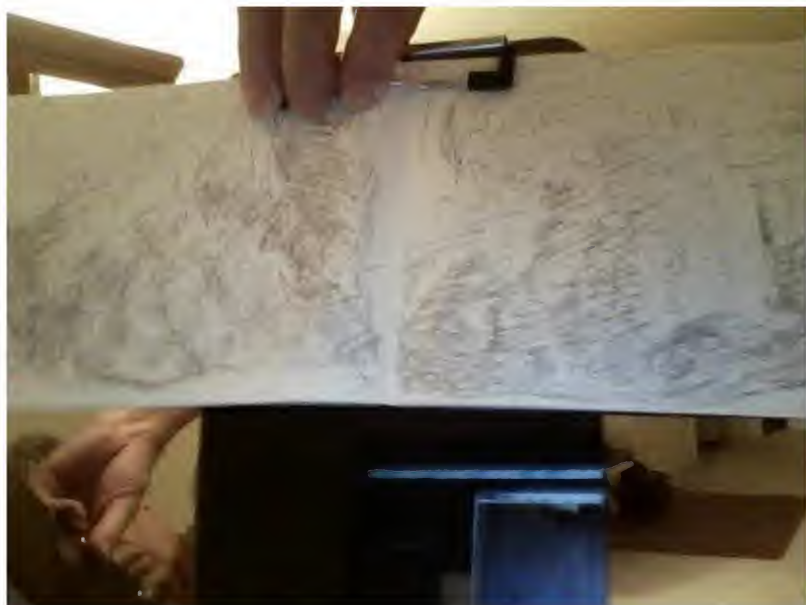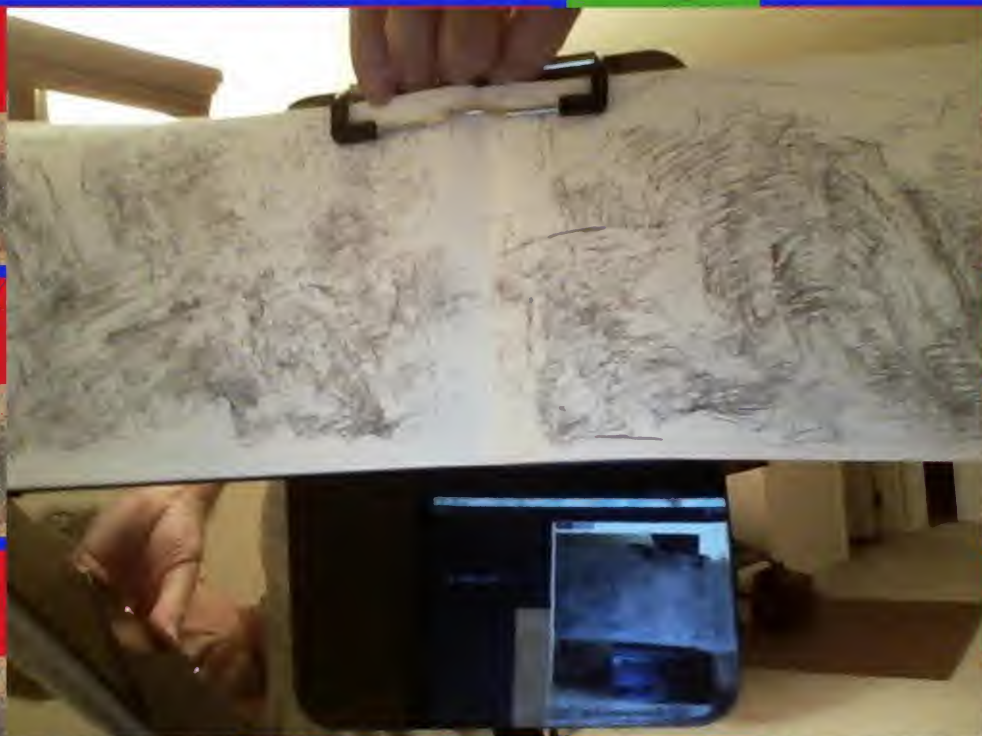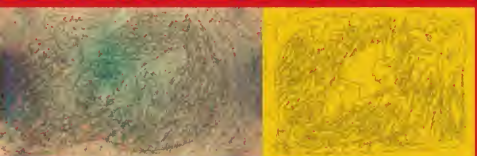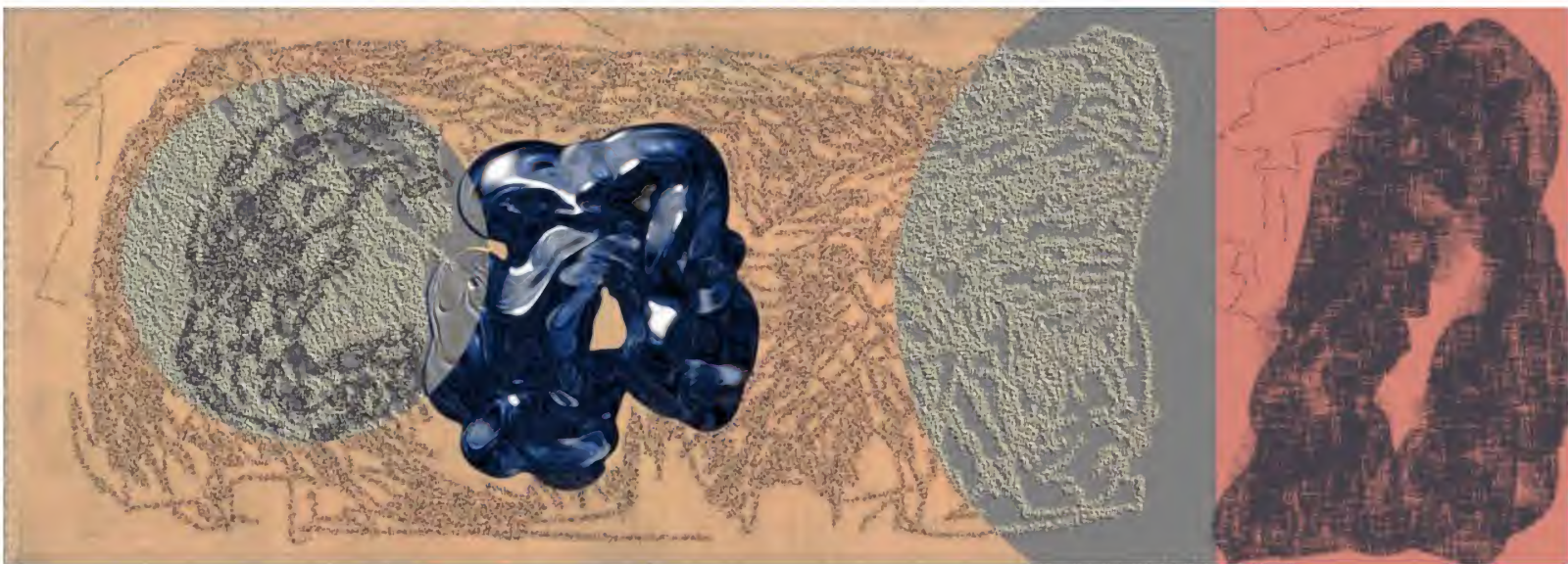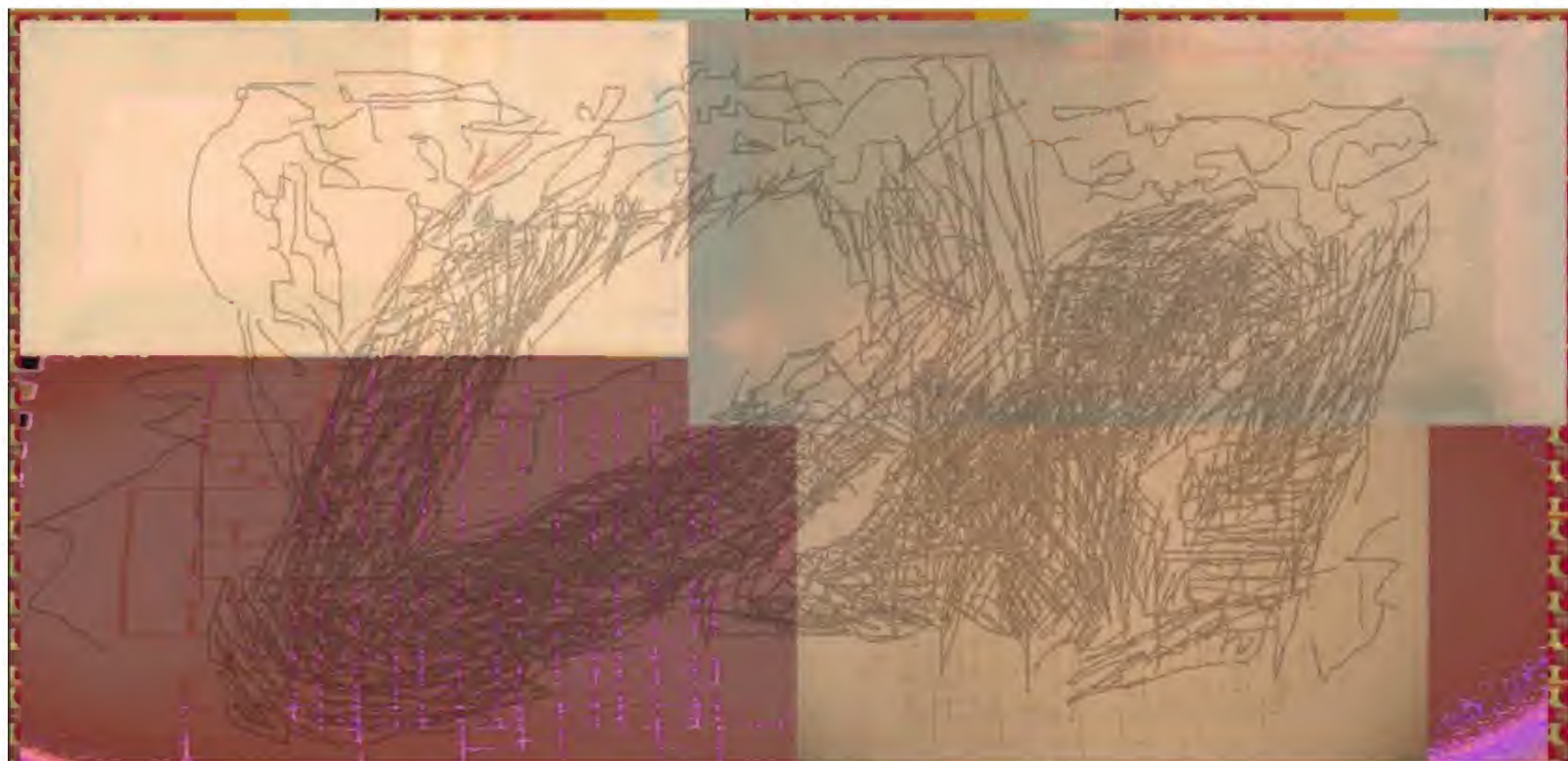
One seeks to prove the prosodic density of the
visual, verbal, performative chords above all
through the connective art of drawing